

Gita Sundaram

Meenakshi - Sundareswara Ashtapadi

By P. R. Kannan

॥ श्रीः ॥

॥ गीतसुन्दरम् ॥

GITASUNDARAM

MEENAKSHI – SUNDARESWARA ASHTAPADI

तञ्जापुरच्छत्रपतिश्रीतुलजामहाराजस्य
आस्थानविद्वच्छिरोमणिभूतस्य
श्रीचोक्कनाथदीक्षितस्य शिष्येण
सदाशिवदीक्षितेन
विरचितम्

Composed by

SADASIVA DIKSHITA

Disciple of Sri Chokkanatha Dikshita

Crest jewel of Asthana Vidvans of

Chatrapati Sri Tulaja Maharaja of

Thanjavur

Translated by

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Introduction

'GITASUNDARAM' is a book of twentyfour Ashtapadis on the lilas of Lord Sundareswara and Devi Meenakshi, composed by the celebrated poet Sri Sadasiva Dikshita, disciple of Sri Chokkanatha Dikshita, who was the chief of Asthana Vidvans in the court of Chatrapathi Tulaja Maharaja of Thanjavur, who reigned from 1765 to 1787 A.D. This work of spontaneous outpourings of bhakti of the venerated author strictly follows the same lines as the famous 'Gita Govindam', a composition of Ashtapadis on Radha-Krishna by Jayadeva.

The Ashtapadis are set to various ragas and talas as indicated. Each Ashtapadi has additional slokas carrying the essence of the Ashtapadi's content and indicating the onward march of the story. Meenakshi and Sundareswara, who are separated, suffer from unbearable pangs of separation. Sundara comes out of the city of Halasyam (Madurai) and dwells in a grove close to the location where Meenakshi had been staying. Meenakshi's female companion sees Sundara and informs Meenakshi of his presence. The expressions of self-pity, blame and remorse of the divine couple, the messages exchanged between them through the good offices of the companion and the wholesome advice tendered by the companion form the subject matter of a number of Ashtapadis. Sundara then comes to Meenakshi and apologises profusely. After some initial taunting, Meenakshi gives in. Sundara and Meenakshi unite. Gitasundaram, the devotional poem, is thus a unique work of Madhurya bhakti towards Siva and Parvathi and is suffused with sringara rasa, initially expressed as vipralambha, love in separation and ending with sambhoga, love in union.

In bhakti tradition, several types of relationships between Jivatma and Paramatma have been practised. Some of them are *vatsalya*, the filial love between the parent and the child and the like; *sakhya*, friendly love; *dasya*, love of a dutiful servant and his kind master. But the sentiment of *Madhurya*, the sweet love of *nayaka* and *nayika*, the hero and the heroine, is reckoned to be the highest form of bhakti. This is because it implies total self-surrender of the devotee. He is oblivious of his own pleasure and pain and would do anything to keep his beloved happy. It is of no consequence to him even if his loved one is perceived to cause deliberate pain or harm to him. He knows nothing but the happiness of his beloved. Andal and Mira Bai are the finest examples of this form of bhakti in recent times.

Jayadeva in his 'Gita Govindam' adopted the classical sringara rasa, used in dramas to bring out the love of nayaka and nayika in order to expound the special 'Gopibhava' or 'Mahabhava' of Radha towards Krishna and the latter's equal love for Radha. Gita Govindam has always been held not as an amorous love-song depicting ordinary carnality as it appears on the surface. The deeper significance is the ardour of the Jiva to break out of the bonds of samsara and go back to its source, the Godhead. The author has followed the same track in '**GITASUNDARAM**' to convey the supreme love shown by Sundareswara and Meenakshi as perfect examples. The vipralambha rasa, love in separation, is used to good effect in most part of the work, culminating in sambhoga rasa, love in union. In the idiom of bhakti in Gitasundaram, Meenakshi can be taken to represent jivatma, Sundareswara the Paramatma and the sakhi, the companion of Meenakshi for the Guru. This is similar to the interpretation, in Sundara Kanda of Ramayanam, of Sita as Jiva, Rama as God and Hanuman as Guru.

The first two Ashtapadis are in praise of Lord Somasundara, especially with reference to his lilas in Madurai (Halasyam). The first seventeen of the famous 64 lilas enacted by the Lord and Devi Meenakshi in order to protect his devotees and establish Dharma have come here for special mention in honour of the Lord. In the third and fourth Ashtapadis, the *sakhi* extols the beauties of nature, informs Meenakshi of Sundara's presence in the neighbourhood and breaks into praise of His great qualities. This may be understood to mean the Guru's motivation of the disciple not to give up, but to reach the pinnacle of his quest for the Supreme. The Guru helps the disciple to cover the last stretch when he is really ripe in devotion. Siva's presence in the vicinity is the grace of his ease of access for the pure-hearted. In the fifth and sixth Ashtapadis, Meenakshi's anger is subdued and she also joins her sakhi in eulogizing her lord's glory. This means the surrender of the last vestiges of ego under the guidance of the Guru. The seventh Ashtapadi describes Siva's restlessness and remorse for his earlier anger towards Meenakshi. God's love for Jiva is abundant. He looks forward eagerly to the Jiva rejoining him. The eighth and ninth Ashtapadis see the sakhi informing Siva of Meenakshi's untold misery in separation and her deep and undying love for him. This points to the Guru commending his disciple for the Lord's grace. Siva now asks the sakhi to bring Meenakshi. In the tenth and eleventh Ashtapadis the sakhi conveys Siva's restlessness and atonement very tactfully to Meenakshi. The twelfth Ashtapadi sees the sakhi pleading with Siva again to rescue the lovelorn Meenakshi. The Guru spares no efforts to take the disciple to the state of Godhood. Meenakshi now loses heart on the sakhi not bringing Siva to the common meeting ground as agreed. She bemoans her fate in the thirteenth Ashtapadi. The succeeding fourteenth, fifteenth and sixteenth Ashtapadis describe Meenakshi's suspicion of Siva

loving another comely woman and abandoning her and her expressing her deep disappointment to her companion. This is in line with the traditional portrayal of the nayaka-nayika bhava. This portrays the devotee's irresistible urge to break the bond of separation and the simultaneous fear in his mind. In the meantime Siva goes out to meet Meenakshi and prostrates in order to appease her. The seventeenth Ashtapadi sees Meenakshi taunting Siva and asking him to go back to his other lady-love. She refers to Siva's expertise in cheating, 'kavitavakousalam'. In the eighteenth Ashtapadi the sakhi removes her suspicions and affirms the deep and everlasting love of Siva for her. The final preparation of the disciple by the Guru is now nearly complete. In the nineteenth Ashtapadi, Siva coaxes Meenakshi and pleads very endearingly to forget the past and to forgive and join him. This indicates the great compassion that God has for liberating the Jiva, who is struggling in the web of samsara. The twentieth and twentyfirst Ashtapadis see the sakhi making the final appeal to Meenakshi to drop her pride and approach Siva, who has already apologised profusely for his misdemeanour and proclaimed his deep love for her. Meenakshi now approaches Sundara. In the twentysecond Ashtapadi she revels coquettishly in the appreciation of love shown by Sundara. The twentythird and twentyfourth Ashtapadis describe the admiration of Siva for Meemakshi's love and his touching entreaty and their final union.

Gitasundaram is the loving and inspired work of a great devotee and is sure to instill devotion in the mind of the reader and singer towards the lotus feet of Sundareswara and Meenakshi.

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॥ श्रीः ॥
॥ शिवाभ्यां नमः ॥
॥ गीतसुन्दरम् ॥
GITASUNDARAM

प्रथमः सर्गः Sarga 1

Slokas

श्रीमद्-भोसल-वंश-रत्न-तुलज-क्षमापाल-चूडामणेः

कल्याणं कलयतु संततममी लीला-विशेषोज्ज्वलाः ।

कामं हेम-पयोजिनी-परिसरे मध्ये-कदम्ब-द्रुमं

मीनाक्ष्या सह सुन्दरेश्वर-विभोर्-अनङ्ग-नित्योत्सवाः ॥ (१)

May these glorious sports - the eternal festivities of love of Lord Sundareswara enacted with Meenakshi in the Kadamba forest on the banks of the 'Golden Lotus' Pond (in Madurai Temple)- bring auspiciousness and fulfillment to Tulaja Maharaja, the gem in the crest-jewel of the lineage of the Bhosales (of Thanjavur). (1)

त्यागेश-देशिक-निदेश-वशंवदानां-

आजानभक्ति-वश-नीत-सदाशिवानाम् ।

श्रीचोक्कनाथ-मखिनां निखिलेडितानां-

उल्लासयन्तु मम वाचं-अपाङ्ग-लीलाः ॥ (२)

May these love-sports of Sadasiva, worshipped by Sri Chokkanatha Dikshita, who won over Siva with his bhakthi right from birth as guided by Guru Thyagesa, render my speech enjoyable. (2)

भारती-सरस-केलि-मन्दिरं सोमसुन्दर-कथा-धुरन्धरम् ।

श्लाघनीय-सभाव-बन्धुरं लालयन्तु मम गीत-सुन्दरम् ॥ (३)

May the cheerful sporting ground of Saraswathi, the pleasing and adorable beauty of the mighty story of Somasundara, caress my GITASUNDARAM. (3)

प्रथमाष्टपदी । Ashtapadi 1

मालविरागेण गीयते । आदितालः । Raga: Malavi Tala: Adi

मघवति पर्यटति इतरैर्-अनुपरतम् ।

समयसि वृत्र-वधोदित-दुरितम् ।

सोमसुन्दर सुर-सार्वभौम जय मधुराधिपते ॥ (१) (ध्रुवम्)

Victory to the Lord of Madura, Somasundara, the Emperor of Devas; who removed the sin born of killing of Vritra from Devendra, who wandered (from kshetra to kshetra) to get rid of the sin, but could not be got rid of at other places. (1) (Refrain)

(This refers to Lila 1 among the celebrated 64 lilas enacted by Somasundara with Meenakshi at Madurai.)

कृपया परिहरसि ऐरावत-तापम् ।

तापस-रोषारोपित-शापम् ।

सोमसुन्दर गजमुख-जनक जय मधुराधिपते ॥ (२)

Victory to the Lord of Madura, Somasundara, the progenitor of Gajanana; who, out of compassion, removed the misery of Airavatha caused by the curse of the angry sage Durvasa. (2). (This refers to Lila 2 of the Lord at Madurai.)

रचयसि नीप-वने नगरीं-अभिरामाम् ।

कमला-कौतुक-विहरण-सीमाम् ।

सोमसुन्दर विश्वविधायक जय मधुराधिपते ॥ (३)

Victory to the Lord of Madura, Somasundara, the ruler of universe; who erected a very pleasing city in the Kadamba forest; a city, which is the very frontier of the curious wanderings of Lakshmi. (3). (This refers to Lila 3 of the Lord at Madurai.)

मलयध्वज-तनयां कामयसे दयिताम् ।

विकृतोरोज-निमज्जन-मुदिताम् ।

सोमसुन्दर गिरिजावल्लभ जय मधुराधिपते ॥ (४)

Victory to the Lord of Madura, Somasundara, the lover of Girija; who loves the daughter of Malayadhvaja (Pandya) to take as his consort; Meenakshi, who pleased him, who was concerned owing to her abnormal bosom. (Meenakshi had three breasts at birth; the third breast disappeared when she met Siva). (4). (This refers to Lila 4 of the Lord at Madurai.)

सहसाविर्भवसि पाण्ड्य-कुलोद्धरणे ।

श्रीमीनाक्षी-पाणि-ग्रहणे ।

सोमसुन्दर नव-मोहनाङ्ग जय मधुराधिपते ॥ (५)

Victory to the Lord of Madura, Somasundara, who has ever-new captivating limbs; who suddenly manifested for holding the hands of (marrying) Sri Meenakshi, thus raising the Pandya lineage. (5). (This refers to Lila 5 of the Lord at Madurai.)

नियत-पतञ्जलये ललितादृत-भरतम् ।

नृत्यसि शङ्कर नव-रस-भरितम् ।

सोमसुन्दर नित्यानन्द जय मधुराधिपते ॥ (६)

Victory to the Lord of Madura, Somasundara, ever immersed in Bliss; who sportingly enacted Bharatha natya dance, full of the nine Rasas, for the sake of sage Patanjali of great discipline. (6). (This refers to Lila 6 of the Lord at Madurai.)

कुण्डोदर-जठरे अमिताशन-धैर्यम् ।

दिशसि तटाकतयाप्यु-अनिवार्यम् ॥

सोमसुन्दर अद्भुतचरित जय मधुराधिपते ॥ (७)

Victory to the Lord of Madura, Somasundara, whose stories are wonderful; who created the insatiable hunger in the stomach of Kundodara; hunger which could not be appeased even by Tatataka. (7). (Tatataka was the name of Sri Meenakshi given by her parents at the time of her birth). (This refers to Lila 7 of the Lord at Madurai.)

क्षुधितं पालयितुं सृजसि नवान्न-निधिम् ।

वेगवतीमपि-तत्रानवधिम् ।

सोमसुन्दर हालास्येश जय मधुराधिपते ॥ (८)

Victory to the Lord of Madura, Somasundara, the Lord of Halasyam; who created the magnificent food of nine types for appeasing the hunger(of Kundodara); who also brought there the limitless river Vegavathi. (8). (This refers to Lila 8 of the Lord at Madurai.)

Slokas

इन्द्राघं हरते गजेन्द्र-अवते वन्यां पुरं कुर्वते
कन्यां प्रार्थयते सुमीन-नयना-पाणिग्रहं तन्वते ।
सानन्दं नटते पतञ्जलिकृते कुण्डोदर-क्षुत्-कृते
गर्तान्-नमयान्-नदीं च सृजते शर्वाय तुभ्यं नमः ॥ (४)

Prostrations to you, Siva; who removed the sin of Indra; protected Airavatha; created city in forest; sought (Tataka as) bride; held the hands of (married) Sri Meenakshi; danced with bliss for the sake of Patanjali; caused hunger in Kundodara; created huge hordes of food and river. (4)

योऽसौ काञ्चनमालया वल-रिपोर्-अर्धासनोल्लासिनं
हालास्ये मलयध्वजं करुणया संयोज्य सप्तार्णवीम् ।
स्नातुं योग्य-दशां-अदादपि तयोः सारूप्य-मुक्ति-श्रियं
देवः पाण्ड्य-धुरंधरः स दिशतु श्रेयांसि भूयांसि वः ॥ (५)

May the Pandya Emperor bestow on us pleasures of this world as well as spiritual merits; that Deva, who brought Malayadhwaaja, who was pleasantly seated along with Indra (in Swarga), to Halasya (Madurai) and united with Kanchanamala out of compassion; who materialised the seven oceans for them to take bath jointly; who blessed them with the glorious Liberation of Sarupya (form same as Siva). (5). (This refers to Lilas 9 and 10 of the Lord at Madurai.)

द्वितीयाष्टपदी Ashtapadi 2

भैरवीरागेण गीयते । मिश्रच्छाप् तालः ।

Raga: Bhairavi Tala: Misrachapa

कृत-सप्त-सागराकारण जगत्-कारण ।

मकुट-घटित-हिमकरण जय जय पाण्ड्यपते ॥ (१)

Victory to the Pandya Lord (Lord Somasundara), who caused the seven oceans to come (to the Golden Lotus pond at Madurai); who is the original cause of the universe; who has the moon as his crown in his head. (1) (Refrain)

सुरलोक-नीत-मलयध्वज वृषभध्वज ।

हरिणा-लंकृत-कर-सरसिज जय जय पाण्ड्यपते ॥ (२)

Victory to the Pandya Lord, who brought (the dead) Malayadhwaaja from the heaven; whose flag is bull; who has his lotus-hand decorated with deer. (2)

जनितो-ग्रपाण्ड्याख्य-नंदन जगदानंदन ।

कृत-तटातका-मनोरञ्जन जय जय पाण्ड्यपते ॥ (३)

Victory to the Pandya Lord, who produced a son named Ugrapandya (form of Lord Subrahmanya); who generates happiness in the universe; who entertained the mind of Tatataka. (3)
(This refers to Lila 11 of the Lord at Madurai.)

वलयाद्-आयुध-दान-योजित तनय-भाजित ।

मधुरापुर-साम्राज्य-राजित जय जय पाण्ड्यपते ॥ (४)

Victory to the Pandya Lord, who bestowed on his son Ugrapandya weapons like Chakra; who ruled over the empire of Madura. (4) (This refers to Lila 12 of the Lord at Madurai.)

सुत-शक्ति-ताडित-वारिधे विधि-सारथे ।

अव्याज-भव्य-कृपानिधे जय जय पाण्ड्यपते ॥ (५)

Victory to the Pandya Lord, who blessed his son Ugrapandya to dry up the ocean with the weapon of Sakthi (Vel in Tamil) given by him; who had Brahma as his charioteer (during Tripurasamhara); who is ocean of causeless grace to devotees. (5)

(This refers to Lila 13 of the Lord at Madurai.)

कनकाद्रि-दारण-पण्डित-सूनु-खण्डित ।
वल-रिपु-मौलि-विश्रुत जय जय पाण्ड्यपते ॥ (६)

Victory to the Pandya Lord, who blessed his son Ugrapandya to attack Meru Mountain (the golden mountain) and famously knock off the crown of Indra. (6)
(This refers to Lilas 14 and 15 of the Lord at Madurai.)

निगमान्त-सिद्धान्त-बोधन सुकृत-साधन ।
कृत-नत-जनतानुमोदन जय जय पाण्ड्यपते ॥ (७)

Victory to the Pandya Lord, who taught the principle of Vedanta (to Rishis); who is the motivator for gathering merit; who blesses people who worship him. (7)
(This refers to Lila 16 of the Lord at Madurai.)

नवरत्न-विक्रम-कारक भव-तारक ।
हालास्योदिता-नन्द-कोरक जय जय पाण्ड्यपते ॥ (८)

Victory to the Pandya Lord, who gave away precious stones (for preparing the crown of Pandya king); who enables devotees to cross Samsara (cycle of birth and death); who is the bud of bliss manifest in Halasya. (8) (This refers to Lila 17 of the Lord at Madurai.)

Slokas

देव्याः पदाब्जं-उपलाद्-अवरोप्य हस्ते
संवाहयन्-मकुट-चन्द्र-सुधाभिषिक्तम् ।
क्षन्तव्य-भावि-सकल-प्रणया-पराध
कल्याण-सुन्दर-विभुः कलयेद्-अभीष्टम् ॥ (६)

May Lord Kalyanasundara, who wishing to atone for the fault to be committed by him in future during all quarrels of love with Sri Meenakshi, brought down Devi's lotus-foot from stone and kept in his hand her foot drenched in nectar oozing from the moon in his head, bless us with fulfillment of all desires. (6)

कल्याणोत्सव-कौतुकाद्-उपचितैर्-अङ्गैर्-अनङ्गाधिक-
स्मेरैर्-एधित-हेम-रत्न-रुचिरा-लंकार-शृङ्गारिताम् ।
कान्तस्य-आगमने विलम्बन-वशात्-कामास्त्र-लक्षीकृतां
साम्राज्ञीं मलयध्वजेन्द्र-तनयां प्राह प्रबुद्धा सखी ॥ (७)

Empress Meenakshi, daughter of king Malayadhwaja, throbbing with the curiosity of the ensuing festivity of love, felt that her decorations with golden and gem-studded ornaments had increased the amorous feelings caused by Manmatha. Her wise female companion spoke to her as follows. (7)

तृतीयाष्टपदी Ashtapadi 3

वसन्तरागेण गीयते । आदितालः ।

Raga: Vasantha Tala: Adi

खेलति काञ्चन-नलिनी-तीरे ।

चन्द्र-शिखामणि-रमरवधू-मणि-समरस-विविध-विहारे ॥ (१) (ध्रुवम्)

The one with moon on his head (Lord Sundareswara) sports on the banks of the golden lotus pond with the best of Deva women in many different pleasurable games. (1) (Refrain)

सरस-कदम्ब-पराग-भरालस-शीतल-सुरभि-समीरे ।

अमृत-तरङ्ग-परम्परयाऽर्पित-शीकर-मौक्तिक-हारे ॥ (२)

The one with moon on his head sports in the gentle cool and fragrant breeze carrying the pollen dust of sweet smelling Kadamba flowers. He sports garland of pearls, which is sprayed continuously with waves of nectar. (2)

दिशि दिशि नियमित-चन्द्र-दिवाकर-मधुमाधव-परिवारे ।

शशिमणि-परिणत-सोपानान्तर-चञ्चल-चारु-चकोरे ॥ (३)

Swarms of honey-bees swirl around in different directions to flowers, blooming and shrivelling of which is determined by Chandra and Surya (like lotus and lily). Beautiful tremulous chakora birds drink on moon-beams, coming down steadily. (3)

मौक्तिक-हंस-मुखादृत-पङ्कज-रजसा कृत-पटवासे ।

मिलित-परस्पर-कुसुमायुध-गतिरति-मन्मथ-कृत-हासे ॥ (४)

White pearl-like swans are covered with pollen dust of lotus flowers, giving the appearance of an enclosure. Manmatha enjoys and smiles at the train of flower-weapons he shoots forth. (4)

मरकत-मेचकपत्र-निरन्तर-संगत-कनक-रथाङ्गे ।

हरिमणि-किरणच्-छुरित-निशाकर-रुचि-घुतिकायित-भृङ्गे ॥ (५)

Emerald green and black leaves on 'Palasa' trees forming a ring, fig tree bends down under the attack of moon-beams navigating through green leaves and branches. (5)

संतत-दर-चलद्-अनिल-समाहृत-सारस-सौरभ-सारे ।

चिन्तामणि-गृह-शिखरोदञ्चित-चन्द्रक-रुचिर-मयुरे ॥ (६)

The gentle breeze constantly spreads the sweet fragrance of flowers. Peacocks dance with the eyes in their stails shining radiantly like the peaks of the Chintamani palace (of Parasakthi). (6)

अधर-सुधाधिक-मधुर-मनोहर-दिव्य-फलागम-रम्ये ।

अधिकृत-कौतुक-सुर-नर-पन्नग-प्रमदा-परिचय-सौम्ये ॥ (७)

Attractive divine fruits (or Agama Sastras) taste sweeter and more charming than the nectar of lips (of the maidens). Beautiful women from clans of Devas, humans and Nagas move about with much charm and desire. (7)

जाति-विहीन-वसन्त-महोदय-समुदित-मधुप-निनादे ।

जात-कुतूहल-नवयुव-कल्पित-हालास्यवासि-विनोदे ॥ (८)

On the arrival of the striking spring season, which cheers all without distinction of classes, honey-bees make pleasing sounds. The residents of Halasya enjoy exuberantly as if they have gained fresh youthfulness. (8)

Slokas

लीला-लोल-दृगञ्चलेषु सरसालापेषु केलीचलद्-

रत्ना-लंकृत-कुण्डल-द्युतिषु च स्मेराधर-स्फूर्तिषु ।

भावैर्-अप्सरसो मुनि-प्रणयिनीः सम्मोहयन्-मोदते

स्वामी सोमकला-वतंस-सुषुमा-कांतो वसन्तोदये ॥ (८)

On arrival of spring, the Lord with crescent on head, very handsome (or consort of beautiful Devi), enchants Apsara women, who distract even sages, with enchanting looks from corners of eye, sweet conversations, shining gem-studded ear-rings quivering in sport and amorous throbbing lips. (8)

अद्योदञ्चित-पञ्चबाण-विशिख-प्रख्यात-पान्थ-व्यथा-

संनद्ध-प्रतिबुद्ध-षट्पद-शुकी-पारावत-प्रस्तुताः ।

श्रीखण्डाचल-शीतलानिल-चलन्-माकन्द-शाखाशिखा-

मन्दान्दोलित-नीड-निर्भर-कुहू-कण्ठस्वरा वासराः ॥ (९)

Travellers (away from their lady love) are feeling miserable due to the overwhelming attack of the five flower arrows (of Manmatha), aggravated by the bees, parrots and pigeons making pleasing sounds. Cuckoos sing tunes from their nests on the edges of the branches of mango tree, which sway gently with the cool breeze coming from sandalwood hills. (9)

एते वेगवती-तरङ्ग-तरल-प्रत्यग्र-पाथोरुहा-
नीतैः शीतल-सौरभैर्-विरहिणो भिन्दन्ति मन्दानिलाः ।
एषा वञ्जुल-मञ्जरी च शिरसा यद्विक्रमं क्षाघते
सोऽयं सून-शरासनो विजयते रन्ता वसन्तश्रियाम् ॥ (१०)

Gentle waves of breeze carry the cool fragrance of fresh lotuses swaying in the waves of river Vegavathi. This cluster of Vanjula blossoms appears to praise with its top (by way of gentle movement) the power of Manmatha (the wielder of flower-arrows), who delightfully wins over the glory of Vasantha. (10)

चूताङ्कुर-प्रथम-चर्वण-गर्वितानां
कोलाहलैर्-मुखरिता वनकोकिलानाम् ।
उद्दीपनेन मदनस्य तटातकयां
वासन्तिकाः सरस-सौरभं-आरभन्ते ॥ (११)

Wild cuckoos sing loudly with zest with the pride of having eaten the first sprouts of mango. All this raise the amour of Tatataka, as the days of spring start to spread sweet fragrance. (11)

सुराङ्गना-कल्पित-कौतुकोत्सव-
प्रपञ्चितानङ्ग-कला-कुतूहलम् ।
उदाहरन्ती घनसार-सुन्दरं
सखी पुनः प्राह तटातकामिति ॥ (१२)

The female companion of Tatataka spoke again to her citing the presence of Somasundara, handsome with musk, among Deva women displaying amorous zest through their delightful acts. (12)

चतुर्थाष्टपदी Ashtapadi 4

कुम्भकाम्भोधिरागः । आदितालः । Raga: Kumbhakambhodhi Tala: Adi

धरति नवं वरवेषं चिरयति तेन कदम्बवने

सखि तव उज्ज्वल-भूषम् । (ध्रुवम्)

O friend, your husband wears ever new beautiful appearance and moves about gently in the Kadamba forest putting on shining ornaments. (Refrain)

चम्पक-सुन्दर-दिव्य-शुभाकृति-कनकाम्बर-शशिधारी ।

मदन-महोत्सव-संभव-संभृत-वरयुवती-मदहारी ॥ (१)

He has beautiful divine auspicious look like the champaka flowers and wears moon of the colour of kanakambara flowers. He takes away the haughtiness of beautiful young women, who exhibit the delights of amour. (1)

सरस-हरिद्रा-लेप-मिषेण सुधांशुधरस्य शुभाङ्गम् ।

विमृशति कापि स्पर्श-सुखालस-लीला-माद्यद्-अपाङ्गम् ॥ (२)

In the guise of smearing the auspicious limbs of Somasundara, having moon on head, with nice kumkum, a maiden ponders on touching him, as he casts side-long glance, craving for pleasure of her touch. (2)

लोक-विलोकन-दोष-निवारक-मृगमद-बिन्दु-उदारम् ।

एककपोले रचयति काचन नखलेखन-सुकुमारम् ॥ (३)

Another maiden finds that he is handsome after decoration with nail-paint and applies a nice mark of kasturi on one cheek of his for removing drishti-dosha (caused by envy of his beauty) from others. (3)

कामपि शुभिका-लंकरणोद्धृत-बाहुलता-ललिताङ्गीम् ।

स्मर-समयोचितं-अनुनयति श्रित-कोकिल-कलरव-भङ्गीम् ॥ (४)

Somasundara entreats for appropriate time for amorous act with another beautiful maiden, who, with raised hands, looks to embrace him and whose voice overpowers cuckoo in sweetness. (4)

अप्सरसां-उपगानरसैर्-अनुरञ्जित-मङ्गल-गीताम् ।

नयन-विलासैर्-एलाकुञ्जं गमयति सुमशर-भीताम् ॥ (५)

He sends with play of his eyes another maiden to the cardamom plantation; she sings sweetly and her songs are enlivened further by the follow up singing by Apsara women. (5)

कामपि कामकला-परिशीलित-रतिसुख-रचना-लोलाम् ।

लज्जयति प्रिय-सरस-चमत्कृति-सत्कृत-नवनव-लीलाम् ॥ (६)

He shames another maiden, who comes for amorous pleasure after mastering the art of love-making, through ever new sports, marked by dear sweet attraction. (6)

काचिद्-अलक्तक-रेखाचित्रं पदकमले रचयन्ती ।

सूचित-राग-नवोदय-रीतिं स्वयं-अनुसरति नमन्ती ॥ (७)

Another maiden, applying red lac designs on her lotus feet and thus communicating her newfound longing, follows him with head bowed down. (7)

कामपि गुरुकुच-कुम्भ-विजृम्भण-मुदित-मदालस-भावाम् ।

सुखयति हालास्योपवने कृत-कुसुम-धनुर्धर-सेवाम् ॥ (८)

Somasundara pleases another maiden, who is languid with passion and joy, with heaving potlike bosom, in the Halasya garden with amorous acts of Manmatha.

इति श्रीमत्-परमशिवातिवादिमूर्धन्यस्य सदाशिव-दीक्षितस्य कृतिषु
चतुःषष्टि-लीलासंग्रहे गीतसुन्दरे प्रथमः सर्गः ॥

Thus ends Sarga 1 of GITASUNDARAM of the compendium of the 64 Divine Lilas of Lord Sundareswara composed by SADASIVA DIKSHITA, the chief among Sri Paramasiva's eloquent poets.

द्वितीयः सर्गः Sarga 2

Slokas

अमर-वनिता-लास्ये दास्ये महेन्द्रकृते मुदा
विहरति शिवे वन्यावन्यां-अमोघ-विलासिनि ।
प्रणय-विधुता मानाधीना विधाय रहः सखीं
स्मर-शर-परिश्रान्ता कान्ता तदाह तटातका ॥ (१)

While Siva was wandering from forest to forest enjoying unending sports of love with Deva women deputed by Indra, Tatataka, tossed by anger of love and pride and weary of Manmatha's darts, spoke to her female companion in secret. (1)

अपि रजत-गिरीशं प्राप्य जेतुं कराभ्यां
विगलित-शर-चापा तेन कामानुरूपा ।
मधुर-चतुर-मुग्धैः कैरपि प्रेमसारैः
सखि सरस-विलासैर्-अञ्चिता वञ्चितास्मि ॥ (२)

O friend, even if I meet the lord of Kailasa, I get cheated by his unleashing the dart of passion at me and indulging in acts of loving sport, combined with talks of sweet, clever and captivating love. (2)

पञ्चमाष्टपदी Ashtapadi 5

शंकराभरण-रागेण गीयते । मिश्रच्छाप् तालः । Raga: Sankarabharana Tala: Misrachapa

मां-अनुभवितुं धृत-सुमचापं
वसतीवाग्रे शिव-शुभ-रूपम् ॥ (ध्रुवम्)

The auspicious form of Siva resides nearby holding the bow of flowers in his hand for enjoying me. (Refrain)

तरलित-मौलि-कलाधर-कोरक-कलित-सुधारस-सेकम् ।
मदन-मदालस-लोचन-सूचित-रति-कौशल-परिपाकम् ॥ (१)

Siva has moon on his head, which tosses back and forth and pours out nectar into budding flowers. He communicates his mastery of the art of lovemaking through his languid passionate and amorous eyes. (1)

दरहसित-स्फुरिताधर-दर्शित-वीटी-सोरभसारम् ।
पीत-पराग-विधूसर-केसर-भासुर-कुरव-कहारम् ॥ (२)

When Siva smiles gently with throbbing lips, the fragrance of the betelnut in his mouth wafts in the air. Yellow coloured fragrant pollen dust, emerging from the kuravaka garlands he wears, gives a brilliant look. (2)

काञ्चन-रेखा-त्रय-परिशोभित-तिलकित-रत्न-कलापम् ।
गुरुकुच-मृगमद-मकरी-मुद्रित-कुङ्कुमसार-विलेपम् ॥ (३)

Siva wears gem-studded ornaments including shining mark on forehead of three golden lines (Tripundra). He has the paste of kumkum and kasturi (on his chest) from the large bosom (of women he embraces). (3)

विद्रुम-कोमल-रक्ताङ्गुलि-मुख-नर्तित-रत्न-कुरङ्गम् ।
कर्णोत्तंसित-कुवलय-वासित-लीलापाङ्ग-तरङ्गम् ॥ (४)

He holds deer with gem-studded ornamentation in his hand, dancing on soft red coloured fingers, bedecked with pearl rings. He sports waves of sidelong glance, which extend upto the kuvalaya flowers in the ear-rings. (4)

कर-धृत-पावक-कलित-प्रत्यय-नियताचञ्चल-भावम् ।

प्रतिकल-डमरुक-वादन-साधित-कामकला-रस-भावम् ॥ (५)

Siva holds in his hand Agni, signifying his determined unwavering nature. The reverberating sound from the Damaruka in his hand points to his amorous state. (5)

मञ्जुल-शिञ्जित-मञ्जीरोज्ज्वल-किञ्चिद्-उदञ्चित-पादम् ।

पदगति-विस्तृत-ताल-झलज्झल-विहितान्धक-तनुभेदम् ॥ (६)

His slightly raised feet shine brilliantly with anklets making pleasing jingling sounds. The musical movement of his feet to the very pleasing tune shows how he caused the death of Andhakasura. (As per Puranas, Siva drew a chakra on earth with his foot. When Andhakasura lifted the chakra of earth, he collapsed and died under its weight.) (6)

मन्दान्दोलित-कुण्डल-विलसित-वितत-फणामणि-भासम् ।

आम्नेडित-भरतागम-फणिति-प्रकटित-मणित-विलासम् ॥ (७)

When Siva's ear-rings gently oscillate, the lustre of gems in the hood of snake (in the ear-ring) spreads. The repetitive movement of limbs in his person expounds the Bharata Sastra of dance, with hoods of snakes on his body shining brightly. (7)

कुसुम-शराहव-कुहना-पण्डित-ताण्डव-मोहन-वेषम् ।

वेगवतीजल-सीकर-शीतल-नवहालास्य-निवेशम् ॥ (८)

He puts on attractive appearance with dance pose, being master of deception in the war of Manmatha. (8)

Slokas

भुवनविजय-रक्षा-चूर्ण-कीर्णानि भूयः
पथिक-वदन-शीतांशू-परागैः परागैः ।
मधुरस-विषधारां-उद्वमन्ति प्रयुङ्क्ते
किसलय-भुजगा-स्त्राण्यन्तरङ्गाण्य्-अनङ्गः ॥ (३)

Manmatha causes pollen dust to cover Siva, resulting in eclipse of the moon on his head. Shower of pollen dust, which is the main instrument of his victory in all worlds, is sweet on the outside, coming from sprouts of flowers, and poisonous like snake on the inside. (3)

कुसुम-विलसन्-मल्ली-वल्ली-निकुञ्ज-ससंभ्रम-
भ्रमर-युवति-श्रेणी-वेणीयुते मणिमण्डपे ।
तरुणिम-लसद्भ्रुवै शर्वे विहारिणि मां विना
विषम-विशिखाधीनं दीनं मनो न विनोद्यते ॥ (४)

When Siva, being proud of his splendrous youth, wanders in the gem-studded mandapa without me, where a number of young women with hair being encircled by bees are gathered and which is suffused with creepers of Mallika (jasmine) with bright flowers, my pitiable mind, subjugated by the arrows of Manmatha, does not revel. (4)

षष्ठाष्टपदी **Ashtapadi 6**

कांबोजी-रागेण गीयते । मिश्रच्छाप् तालः । Raga: Kamboji Tala: Misrachapa

घटय मया सह सखि शशिभूषम् ।

नवनव-भाव-विशेष-मनोहरया धृत-मन्मथ-वेषम् ॥ (ध्रुवम्)

O friend, arrange for my company with Siva, who has moon as ornament and puts on the appearance of Manmatha, exuding captivating ever-new sentiments. (Refrain)

परिणय-मण्डपं-उपगतया दरवलित-दृशा मदयन्तम् ।

रुचिराङ्गुलि-धृत-करतलया नखशिरसा मृदु विलिखन्तम् ॥ (१)

Arrange for Siva to come to me at the marriage hall- Siva with sidelong glance and gentle gait, who draws (designs) softly with nails on his beautiful fingers. (1)

अविरल-वर्षित-मौक्तिकया दरहसितोल्लसद्-अनुमोदम् ।

मणिरणितोज्ज्वल-नूपुरया दृषद्-आरोपित-मृदु-पादम् ॥ (२)

Arrange for my company with Siva, who delights with his gentle smile, causing a dense shower of pearls; who places on the stone my soft foot, shining with gem-studded anklet. (2)

परिचय-संगत-तनु-लतया श्रितगुरुकुच-लिकुचाभोगम् ।

सरस-करग्रह-पुलकितया स्मर-चकितोदयद्-अनुरागम् ॥ (३)

Arrange for my company with Siva. Like the creeper going round the bread-fruit tree, I shall feel horripilation when he clasps my hand charmingly, resulting in waves of amorous love. (3)

केलिगृहं निशि भाजितया रतिसुख-रचने रसयन्तम् ।

करयुग-पिहित-पयोधरया मणिकाञ्चीं विश्लथयन्तम् ॥ (४)

Arrange for my company with Siva, who reaches the playhouse in the night, preparing for romantic acts of pleasure; who covers my bosom with his twin hands, loosening my gem-studded girdle (round the waist). (4)

नयन-निवारित-साहसया नख-विकसि-सुकलाजालम् ।

अमित-मदन-मद-परवशया दृढ-परिरम्भण-बहुलीलम् ॥ (५)

Arrange for my company with Siva, who, with rashness expressing through his eyes, produces expanded arts with his nails, embracing firmly with limitless passion and engaging in much sport. (5)

सुरत-सुखालस-लोचनया कृत-मधुराधर-रसपानम् ।

खिन्न-कपोल-कुचस्थलया नव-निधुवन-कुतुक-विधानम् ॥ (६)

Arrange for my company with Siva, who, with passionate eyes, drinks the sweet nectar of my lips. With perspiring cheeks on the bosom area, he engages in new and pleasurable sport. (6)

विलुलित-कुन्तल-कुण्डलया कर-लालित-कुच-कलशान्तम् ।

विलसित-वीरायित-कलया दर-मुकुलित-सरस-दृगन्तम् ॥ (७)

Arrange for my company with Siva, who shakes my potlike bosom with the moving tuft of my hair; who, being adept in romance, casts gently budding sidelong glance. (7)

उपरत-कलरव-कूजितया चिर-परिचित-हृदयं-उदारम् ।

श्रमजल-बिन्दु-परिष्कृतया स्मृत-हालास्य-वन-विहारम् ॥ (८)

Arrange for my company with Siva, with a large heart, who wanders in the Halasya forest, reminded of his amorous sport by the perspiration on his body, after the cuckoo has ceased singing. (8)

Slokas

आयान्त्या कनकाब्जिनी पथि मया साकूतं-आलोकिते

देवे निर्जर-कामिनी-परिषदि प्रत्यग्र-लीला-रसम् ।

सद्यः स्वद्यद्-उरःस्थलं सचकित-व्यापरितार्धेक्षणं

सव्याज-स्मयमान-वक्त्र-कमलं वैलक्ष्यं-आलक्ष्यते ॥ (५)

I noticed Siva coming on the path beside the golden lotus pond. He had a perspiring chest region and half-open eyes full of wonder and lotus face with cunning smile. His abnormal appearance shows the fresh sports in which he had engaged in the company of Deva women. (5)

उद्यद्-वेगवतीतरङ्ग-निकर-व्यक्तानुपूर्व्या स्पृशन्-
रोमाञ्चं जनयन्-कदम्ब-मुकुलोल्लासोपलम्भ-क्रमात् ।
भृङ्गी-कोक-कपोत-कोकिल-रवैर्-आशान्तरं पूरयन्-
बन्धुर्-गन्धवहस्तनंधय इह प्रत्यङ्गं-आलिङ्गति ॥ (६)

The fragrant infant breeze, my well-wisher, embraces me on my every limb – the breeze which comes touching the waves of river Vegavathi rising successively; creating horripilation; noticing the budding of kadamba flowers; with the sound of bees, geese, doves and cuckoos filling all directions. (6)

प्रान्त-भ्रान्त-दृगन्त-लील-मुदित-भ्रू-वल्लरी-चापलं
चिन्ता-निश्चल-कर्णपूरं-असम-प्रश्नोत्तर-प्रक्रियम् ।
आकल्यानति-कौतुकं सुरवधू-बिब्वोक-जात-स्पृहं
भावैः कैरपि शंकरः प्रतिलतागेहं परिक्रामति ॥ (७)

Tossed about with various emotions, Siva wanders around every creeper-house; with eye-lashes quivering creeper-like, happy with the sidelong passionate glance of the eyes; the ear-rings not shaking as a sign of worry; endless questions and answers rocking the mind; craving with curiosity arising from the amorous gestures of the Deva women. (7)

स्मरोपदेश-स्मृत-भाव-बन्धां
तटातकां वेगवती-तटेषु ।
अन्विष्य रथ्यासु लता-गृहेषु
रसालमूलं गिरिशः सिषेवे ॥ (८)

Siva, reminded of his closeness with Tatataka by the teachings of Manmatha, started searching for her in paths and creeper-houses and reached the foot of mango tree. (8)

सप्तमाष्टपदी Ashtapadi 7

भूपाल-रागेण गीयते । मिश्रच्छाप् तालः । Raga: Bhupala Tala: Misrachapa

शिव शिव वसन्त-समये साधुना विरहेण । (ध्रुवम्)

O Siva, Siva, what a separation in this spring season. (Refrain)

तां-अवाप्य विनोदयामि कदा मनो मदनेन ।

तापकारितयाभियातिरिवाद्य यो मम तेन ॥ (१)

When will my mind, tormented by Manmatha as if he were a foe, delight in her company now. (1)

तां-अभिन्न-तनुं बिभेम्य्-अधुना हृदि प्रणिधातुम् ।

जन्मभूमि-गतां स्मरो बहु बाधयेन्-मदहेतुम् ॥ (२)

I dread to contemplate her, whose body is non-different from mine, in my heart now; Manmatha will torment me through her, the source of intoxication, once she reaches the place of her birth (i.e. my heart). (2)

भावचित्र-विलेखने कलये कथं कर-पल्लवम् ।

तत्कला अपि मानिनीव न सागसो विषया ध्रुवम् ॥ (३)

How will I imagine her tender blossom-like hand, making passionate drawings; because she will refrain from employing that art out of conceit, pretending it to be an offence. (3)

तां वियोग-कृशां विधाय वृथा यदाचरितं मया ।

तत्फलानि विवृण्वते किमु कोकिला मदसूयया ॥ (४)

My vain behaviour, leaving her emaciated out of pain of separation – Is the female cuckoo punishing me with its evil consequences out of indignation. (4)

कोप-रक्त-दृशेव कोक-नदेन वेगवती-क्षते ।

कीर्ण-शीकरं-उद्यतोर्मिकरेण कुप्यति मत्कृते ॥ (५)

The red lotus in the Vegavathi river keeps splashing violent water sprays as if eyeing me with anger. (5)

किं करोमि कथं वदामि भजामि कं मदनादृते ।
जीविता-वधिर्-आनतिर्-मुहुर्-अङ्गजाय धनुष्मते ॥ (६)

Tormented by Manmatha, what shall I do; how shall I speak; whom shall I adore. As long as I live I am forced to bow frequently to Manmatha, the holder of bow, in reverence. (6)

हन्त कृन्तति चिन्तया तनुं-आत्मभूरिव मानसम् ।
तां-उपेत्य कृत-व्यथां-अभिनेतुं-एनं-अनागसम् ॥ (७)

This Manmatha torments my mind as well as my body with anxiety as to how to demonstrate to her this innocent, troubled mind. (7)

तां-अहं प्रतिपद्य सत्वरं-आत्त-रम्य-विलासिनीम् ।
रञ्जयामि कदा रतौ हालास्य-सौध-निवासिनीम् ॥ (८)

When am I going to reach her, the attractive and playful damsel and delight her in the abode at Halasya in amorous play? (8)

Slokas

तवविमतं-अपास्तं वह्निनेत्रं निटाले
सपदि दहति चेन्-मां मन्मथ त्वच्-छराग्निः ।
अपहृत-निजरेखे वंशरत्ना-पराधिन्-
अहह हिम-मयूखो दुःसहं किं न कुर्यात् ॥ (८)

O Manmatha, if the fire of your arrows burns me, whose eye of fire in the forehead, which is your foe, has been subjugated by it, then what will the moon not do - the moon, whose fullness has been depleted owing to misdemeanour with his own wives. (8)

पुरा सारंगाक्ष्या विविध-रस-भावैर्-उपचितो
वियोग्-एर्ष्या-क्रोधात्-सपदि मदनो मां व्यथयतु ।
कठोर-श्रीर्-अन्तर्-दहन-तुहिनासार-तरला
दशयां-अस्यां मे बत मुकुट-भूषापि विमता ॥ (९)

Let Manmatha, who was adored in earlier times with passionate eyes with different pleasing emotions, torment me now with jealousy and anger of separation. But the moon, the decorative crown on my head, has also become my foe in my present condition- the moon with waves of nectarine coolness outside, but hard, poisonous and hot inside. (9)

बाणैस्ते मधु-संस्कृतैर्-अविरही वध्यः कथं स्याद्-अतः
स्वान्तं प्राप्य मनाग्-अनार्यं चलयन्-धत्से दशां-ईदृशीम् ।
श्रीचेतोभव भावय त्रिजगतां सम्मोहकं त्वां विना
देहार्ध-प्रतिपन्न-मूर्तिमपि तां को वा वियोक्ता मया ॥ (१०)

O evil Manmatha, who is not separated from your beloved; how are you going into my inner mind and killing it with honey-soaked arrows, leading me to this state? You be well-disposed to her, who is separated from me, though attained to half the body of mine. Who other than you, the mesmeriser of the three worlds, can do this. (10)

दृश्यं सर्वमपि प्रिये तव वपुः श्राव्यं वचस्-तावकं
स्पृश्यं त्वत्कुच-कुंभ-युग्ममपि च घ्रातव्यं-आस्यं तव ।
आस्वाद्यं च तवाधरा-मृतमपि ध्येयं त्वद्-आलिङ्गनं
सर्वं त्वन्-मयमेव को नु विरहः का वा नियोग-व्यथा ॥ (११)

O beloved, whatever I see is your form; whatever I hear is your speech; whatever I touch is the pair of your pot-like breasts; whatever I smell is your mouth; whatever I taste is the nectar of your lips; whatever I meditate on is your embrace; everything is all you. What is the separation or what is the trouble of union? (11)

अम्भोरुहं वदनं-उत्पलं-ईक्षणं च
चूत-प्रवालं-अधरं लिकुचावुरोजौ ।
चाम्पेयदाम वपुर्-आदधती वनश्रीर्-
एषा तनोति कुतुकानि तटातकेव ॥ (१२)

Her face lotus- like; her eyes blue lotus- like; her lips mango sprout-like; her breasts likucha-like (bread-fruit-like); her garland of champaka flowers; this splendid grove bears wonders like Tatataka.

आमोदैर्-मधुमेदुरैर्-अलिकुलैर्-आरब्ध-चारु-स्वनैः
सोत्कण्ठैः कलकण्ठ-कण्ठ-रणितैः शीतैश्च वाताङ्कुरैः ।
नीतो हन्त वनाद्-वनान्तरं-असौ दृष्ट्वा च तत्रोत्तरं
हालास्यं नवरत्न-सौधं-अगमद्-बालेन्दु-चूडामणिः ॥ (१३)

O, Siva, the bearer of crest-jewel of crescent, was led from one grove to another by honey-filled scents, sweet hummings of groups of bees, the enthusiastic singing of cuckoos and cool gentle waves of breeze. He then saw Halasyam on the northern side and entered the mansion studded with the nine precious gems. (13)

मधुरा-नगरोपान्त-रत्न-सौध-विहारिणम् ।
जगद मीननयना-सखी कर्पूर-सुन्दरम् ॥ (१४)

The companion of Meenakshi approached Siva, the handsome camphor-like white one, who was moving about in the gem-studded mansion on the outskirts of the city of Madurai. (14)

अष्टमाष्टपदी Ashtapadi 8

सोराष्ट्र-रागेण गीयते । मिश्रच्छाप् तालः । Raga: Sourashtra Tala: Misrachapa

राजसुता रतिरूपा शिव

चन्दन-मलय-समीर-सुधाकर-विरचित-शतगुण-तापा । (ध्रुवम्)

O Siva, the princess, beautiful like Rati, experiences a hundred times intense suffering on account of the sandal-laden breeze from the Malaya mountains and the moon. (Refrain)

पश्यति न किमपि दृश्यं-उदास्ते विशति विषादं-अवार्यम् ।

शंकर तावक-विरह-विचारे चञ्चति मुञ्चति धैर्यम् ॥ (१)

O Sankara, the princess sees nothing; she is indifferent and enters into a state of high sorrow; she moves about, contemplating all the while separation from you; she loses courage. (1)

कनक-सरोज-रजोभर-धूसरमपि तनयाकृत-हंसम् ।

भसित-तिरोहित-पावकमिव संस्पृश्य क्षिपति नतांसम् ॥ (२)

The princess drops the swan shining with the dust of the golden lotus (in the pond) like concealed fire. (2)

फाल-विलोचन फणिपति-कङ्कण खण्डित-चन्द्र-ललाम ।

अनल-शरीर किरात-वरेति च जपति सदा तव नाम ॥ (३)

The princess always chants your names- one with third eye in the forehead, one with bracelet of Sesa the serpent head, one with crescent on the head, one with body of fire (the reference is to Arunachala), the best of hunters (the reference is to Siva's appearance as hunter in front of Arjuna). (3)

नवघनसारै रुचिर-शरीरं रचयति मृगमद-कण्ठम् ।

निज-शशिकलया कलित-वतंसं श्लिष्यति लसद्-उपकण्ठम् ॥ (४)

The princess applies camphor on her beautiful body and musk on her neck. The crescent on her head adds lustre and appears to make her neck area attractive. (4)

ध्यायति किञ्चन विलिखति किञ्चन कुप्यति जनं-उपयान्तम् ।

तुष्यति विजने क्षणमपि शुष्यति स्मृतं-अनपेक्ष्य भवन्तम् ॥ (५)

The princess thinks deeply sometimes; scribbles sometimes; gets angry with those who come to her; when none is around she is happy; she sometimes tries to overcome thoughts of you, causing grief. (5)

क्षणमिव मरकत-गृहं-अधिषेते क्षणमिव नलिनी-पत्रम् ।
क्षणमपि कदलीवेदीभागं पारद-तरल-चरित्रम् ॥ (६)

The princess sometimes lies down for a while in the emerald cottage; sometimes she fiddles with lotus leaves or the banana tree stem; her conduct is quicksilver-like. (6)

काम-शरानल-कवचितमपि निज-जीव-कुसुम-मृदु-बन्धम् ।
ध्यानरसेन मुहुः परिरक्षति शंकर भवद्-अनुबन्धम् ॥ (७)

O Sankara, the princess, though encompassed by the fire of Manmatha, maintains her inner soft flower-like nature; she protects her bond with you by frequent and passionate thoughts of you. (7)

अलस-विलोचनं-अङ्कुरित-स्मितं-अनितर-परिचित-दास्यम् ।
अमित-कुतूहलमिह वाञ्छति तव हालास्येश रहस्यम् ॥ (८)

O Lord of Halasya, the princess wishes for swooning eyes and sprouting smile indicating surrender with unlimited delight here in secret. (8)

इति श्रीमत्-परमशिवातिवादिमूर्धन्यस्य सदाशिव-दीक्षितस्य कृतिषु
चतुःषष्टि-लीलासंग्रहे गीतसुन्दरे द्वितीयः सर्गः ॥

Thus ends Sarga 2 of GITASUNDARAM of the compendium of the 64 Divine Lilas of Lord Sundareswara composed by SADASIVA DIKSHITA, the chief among Sri Paramasiva's eloquent poets.

तृतीयः सर्गः Sarga Three

Slokas

दृष्टिं वस्तुषु न प्रचोदयति सा दृष्टानि नापेक्षते
सापेक्षाणि न चाददाति न तथा धत्ते गृहीतान्यपि ।
सुप्तेव प्रतिबोधितेव विमतेवाप्तेव भीतेव च
प्रत्यत्पन्न-बलेव ते विरहिणी प्रत्याशया प्राणिति ॥ (१)

Meenakshi, being separated from you, does not direct her look at objects; does not wish for objects looked at; does not pick up objects desired; does not keep objects picked up. She is at times sleepy; at times awake; stupid; overcome by fear; she keeps herself alive with self-induced strength with hope of meeting you. (1)

चित्रे त्वां चिर-निर्मितं पुनरपि द्रष्टुं न शक्नोति सा
कन्दर्प-आकृति-शङ्कया शशिभयान्-नादर्श-आलोकते ।
किं वक्ष्ये विरहे तव प्रमथिता निर्वेग-शङ्का-शतैर्-
अङ्गानामपि सौरभैर्-अपकृतिं जानाति मीनेक्षणा ॥ (२)

Meenakshi is unable to look at your picture, though it has been with her for a long time; she does not look in the mirror, suspecting to see Manmatha or owing to fear of the moon. What to say! Tortured by hundreds of streaming suspicions in separation from you, she finds perfume on her limbs hurtful. 92)

नवमाष्टपदी Ashtapadi 9

देशाक्षिरागेण गीयते । मिश्रच्छाप् तालः । Raga: Desakshi Tala: Misrachap

अम्बिका जगदम्बिका

जगतां-अधिनायिका ॥ ध्रुवम्)

Ambika, the mother of the universe, the mistress of the worlds. (Refrain)

शरद्-अमृत-किरण-शुभ्रं-उदारम् ।

विरहोचितमिव वहति शरीरम् ॥ (१)

Ambika carries her body, white like the nectarine rays of the moon, fit for her condition of separation. (1)

शिरसि करोति सुधाकर-कलिकाम् ।

सुमशर-चीटीमिव भय-जनिकाम् ॥ (२)

Ambika considers the crescent moon on her head as if it were the terrible sharp edge of the flower arrow of Manmatha. (2)

रविकिरणारुणमपि च कपर्दम् ।

व्रतमिव विदधात्यलकविमर्दम् ॥ (३)

Ambika has her matted hair of red colour like the Sun at dawn, as if in observance of a vow, with the hair falling on her eyebrows. (3)

कर-विवलित-चन्द्रकला-घुटिका ।

जपति किमपि तव सुखसंघतटिका ॥ (४)

Ambika, with her arms round her crescent shaped ankles, mutters something, imagining the pleasure of your company. (4)

करधृत-पुस्तकं-एति समोदम् ।

सरस-कवितया कमपि विनोदम् ॥ (५)

Ambika holds with pleasure in her hand some book of juicy enchanting poetry. (6)

हिमकिरणोपल-तनुरिव शशिना ।

भवता किरतु सुधा-रस-मधुना ॥ (६)

Ambika's body has been rendered into moonstone as it were by the moon. You may now provide her with sweet nectar. (6)

अलमिह मन्मथ-विक्रम-विधिना ।
परं-उपयाहि पुरेति सुवचना ॥ (७)

The sweet-tongued Ambika says: Enough now with the play of the valour of Manmatha. Now reach the city. (7)

मनसि वचस्यपि वपुषि वसन्तम् ।
प्रथयति हालास्येश भवन्तम् ॥ (८)

O Lord of Halasya, Ambika ponders over you, who live in her mind, words and body. (8)

Slokas

विमोहितां विस्मृत-बाल-लीलां
वियोग-दीनां-अमृतांशु-मौले ।
संजीवय त्वं सरसाङ्ग-सङ्गाद्-
अनङ्गदेवे शपथोऽन्यथा ते ॥ (३)

O Siva with crescent on head, through passionate advances you enliven Ambika, who is in swoon, has forgotten sports of youth and is in pitiable condition owing to separation. I swear on Manmatha or on you otherwise. (3)

व्याप्ता शीतकर-त्विषेव तरला तस्यास्-तनुः पाण्डरा
संक्रान्तं स्मर-कार्मुकैरिव मुखं कर्णान्त-मुग्धेक्षणम् ।
हृत्वा धैर्य-उपागतो बहिरिव श्वासानिलो वेगतश्-
चैतन्यं त्वयि गूहितं विषधरे नाद्यापहर्तुं क्षमः ॥ (४)

Ambika is tremulous as if possessed by moon-rays; her body has turned white; her face appears as if attacked by Manmatha's arrows; eyes spreading upto ears in infatuation; her heavy waves of breath are like serpent's; she is unable to hide her love for you. (4)

अपि वपुषि समर्पितार्धभागा
तव पुरभाग-निगूहनोत्सुका या ।
परुष-विरहिणी कथं नु सैव
ज्वलद-समेषु-शरानलं सहेत ॥ (५)

Ambika, who shares half your body, desires to embrace you from the front. In cruel separation from you, how can she bear the fire of the flaming arrows of Manmatha. (5)

इह मणि-सदने वसामि तस्या
झटिति समानयने सखि त्वरेथाः ।
इति शिव-वचसा क्षणाद्-उपेता
तरल-दृशं पुनराह तां वयस्या ॥ (६)

Siva said now to Ambika's companion: o friend, make haste in bringing her here to this gem-studded abode, where I stay. Ambika's companion instantly came and spoke to her, who had unsteady eyes.

दशमाष्टपदी Ashtapadi 10

आनन्दभैरवी रागेण गीयते । आदितालः । Raga: Anandabhairavi Tala: Adi

गिरिजाते पुर-वैरी

मज्जति विपुल-विषादे । (ध्रुवम्)

O daughter of Himavan, Siva, the enemy of Tripuras, is immersed in intense grief. (Refrain)

गरमिव नवघनसारं गणयति चकितेन ।

रविमिव रजनीकरं प्रणमति बहु विनयेन ॥ (१)

Siva treats fresh camphor with shock as if it were poison. (1)

रिपुमिव निज-हित-लोकं कलयति करुणेन ।

गिरिमिव मृगशावकं विचरति चिर-चलितेन ॥ (२)

Siva looks at well-meaning friends as enemies; he is so confused that after looking for long at a fawn, he thinks it is a rat. (2)

वनमिव मणि-गृह-जातं प्रथयति श्वसितेषु ।

मणिमिव कर-चालितं विचरति त्वां विपिनेषु ॥ (३)

Siva is having trouble breathing in the gem-studded abode as if it were forest. He seeks you in forests as if looking for gems with a sieve in hand. (3)

शुचिमिव किसलय-जालं शमयति सलिलेन ।

शठमिव मलयानिलं प्रशपति सह शपथेन ॥ (४)

Siva pours water on tender sprouts as if quenching fire. He curses with swear-words the breeze from Malaya mountain as if it were the villain. (4)

अधिवपुर्-उदयति तापे त्यजति चन्द्र-ललाम ।

निनदति वन-मधुपे क्षथयति धृत-सुमदाम ॥ (५)

In grief arising in his mind, Siva takes off the moon from his head. He hums with wild bees and crushes the garland he is wearing. (5)

विलसति धुरि हालास्ये नयनसुखं-उपैति ।

स्फुरति विरह-रहस्ये सीदति रुजं-उपयाति ॥ (६)

While Siva engages himself in his work in Halasya, he trembles and grieves in secret in separation and becomes sick. (6)

Slokas

दत्ता जीव-कला रति-प्रणयिने यत्र त्वया मुग्धया
तस्मिन्-नीप-पराग-पाटलतरे माणिक्य-सिंहासने ।
पश्यन्-उत्सुकं-अन्तरान्तरचलन्-नेत्राञ्चलैस्-त्वामिव
स्वामी तावक-यावकारुण-दरस्मेराधरं ध्यायति ॥ (७)

Lord Siva, seated in ruby-studded throne at the place, where you had delightfully enlivened him during amorous love and where the pollen dust of Kadamba and Patala flowers has settled, keeps looking for you from the extreme corners of his eyes and contemplates on your lips, red in colour and showing gentle smile. (7)

एकादशाष्टपदी Ashtapadi 11

केदारगौलरागेण गीयते । आदितालः । Raga: Kedaragoula Tala: Adi

नीप-वनान्ते मधुरोपान्ते निवसति राज-किरीटी ।

चतुरे तादृश-नवरस-रसिकं सुखयति नान्यवधूटी ॥ (ध्रुवम्)

Siva with the royal crown stays in the Kadamba forest on the outskirts of Madurai. O smart one, he will delight you, who will enjoy the novel pleasures; he will not entertain anyone else. (Refrain)

तरुण-शशाङ्कं मृगमद-पङ्कं

तव शिवकृतं-अपहारम् ।

सखि परिशीलय सपदि विलोकय

घुमुघुमितं घनसारम् ॥ (१)

O friend, consider the disregard you have shown for Siva, who has crescent moon on his head and wears musk. You look immediately at the camphor, spreading fragrance from his body all round. (1)

चञ्चद्-अपाङ्गं चतुर-कुरङ्गं नटयति कर-कमलेन ।

स्मरति तवालस-वलित-ससाध्वस-नयन-विलासमनेन ॥ (२)

Siva makes the clever deer dance with his lotus hand. He contemplates on the play of your unsteady and agitated sidelong glances. (2)

नयति समीरं कुवलय-हारं परिणत-मुकुल-कलापम् ।

नवहिम-सलिलं मलयजं-अतुलं घटयति शयन-समीपम् ॥ (३)

Siva makes the place breezy and gets garland of blue water-lilies and bouquet of budding flowers.

He arranges cool, unparalleled water, born in Malaya mountains, near the bed. (3)

मदन-कलम्बं तव च विलम्बं न हि सहते पुरवैरी ।

तव शिखि-चन्द्रक-रुचिर-नवांशुक-परिमल-विसरविहारी ॥ (४)

Siva, the enemy of Tripuras, is unable to bear the arrows of Manmatha as well as the delay caused by you. He wishes to sport in the rays of the moon on your head and the heavy fragrance emanating from your new garment. (4)

चलति वतंसे श्रयति च हंसे मृदुगतिं-अनुसर धीरम् ।

श्रुतिसुख-रचनं करशुक-वचनं लालय पथि सुकुमारम् ॥ (५)

With the garland on your body swaying, you walk gently like a swan towards the young Siva, while enjoying the pleasing words of the parrot in your hand. (5)

दलति निचोले गलति दुकूले दृढ-परिरम्भण-शीलम् ।

रमय विशङ्कं रचित-नखाङ्कं शिवं-अधरामृत-लोलम् ॥ (६)

With the bodice bursting and the upper garment slipping away during hard embrace, you will enjoy with Siva without doubt - Siva, who will scratch your bosom with his nails and is keen on enjoying the nectar of your lips. (6)

सम-रति-सरसं शिवं-अतिरभसं सुख-शयितं कुचभारे ।

कृतमणि-रणितं विलसित-मणितं रञ्जय नवसुखसारे ॥ (७)

With novel joys you delight Siva, who is keen and very restless for amorous play, lying on your heavy bosom, with the ornaments on your body making tingling sound and his own gem-studded ornaments shining. (7)

मदन-निदानं मद-कल-गानं रहसि निवेदय लास्ये ।

सखि मणि-सदने सरसिज-वदने भज तं नवहालास्ये ॥ (८)

O pleasing woman with lotus face, you offer songs of infatuation in secret to Siva, the repository of the art of Manmatha, in the gem-studded abode in the new part of Halasya. (8)

Slokas

किसल-चलितं कीरालापं पुरो न समीहते

ललित-वलित-ग्रीवं सास्रं दिशो मुहुर्-ईक्षते ।

कलयति करे वक्त्राम्भोजं तवागम-सम्मुखं

ग्लपयति वनं गाढ-श्वासैः शिवे रमणस्-तव ॥ (८)

O consort of Siva, your lover does not care for the gentle movement of bowers or the prattle of parrots; he frequently looks in various directions with neck bent slightly and tears in his eyes. He ponders on your lotus face in his hand as if you are in front of him; he withers away the forest with his heavy breathing. (8)

अस्तं चण्ड-करस्य वीक्ष्य विमुखो देवः प्रतीक्ष्यान्तरे
कान्त्या तेषु नरावृतं जगदिति प्रीणाति संध्यारुणे ।
ध्वान्तं गाढमिति प्रमुग्ध-करणो भूयःकलां-ऐन्दवीं
संभाव्य प्रणयार्पितां तव तनु-ज्योत्स्नामपि श्लाघते ॥ (९)

Siva observes the setting of the hard-hitting Sun; with people returning home during dusk shining red, he is pleased as deep darkness is setting in; for he praises moonlight as if emanating from your body when you surrender during love. (9)

संचारस्-तिमिरस्य मुग्ध-तरुणीं-आराहव-प्रक्रिया-
सार-ख्यापक-सूत्रधार इव हि व्यग्राभिसार-क्रमः ।
सत्यस्मिन्-दृशि बद्ध-पुष्प-धनुषो यूनोर्-अपारं रहः-
संलापैः सह संभ्रमैः सह रतारम्भैः सहलिङ्गनैः ॥ (१०)

The encircling delightful young woman of darkness of night appears as if she is the controller of the beginnings of the fierce fight of Manmatha, who appears ready with his flower-bow in secret to start pleasing conversations, amorous activities and embraces. (10)

इदमिह तटं हेमाब्जिन्यास्-ततो नवचंपकः
कुरवक-तरुं वामे कृत्वा रसालं-उपाश्रितः ।
तदनु निकटे द्रष्टुं शक्यां-उपेत्य स संभ्रमात्-
सुदति भवतीं गाढाश्लेषैर्-नयेन्-मणिवेदिकाम् ॥ (११)

Siva looks for you on the banks of the golden lotus pond on the right of the Navachampaka and Kuravaka trees and at the foot of the mango tree; he will embrace you hard and lead you to the gem-studded abode. (11)

अय तां गुरु-कुच-तान्तां
गमन-श्रान्तां नितम्ब-भारेण ।
दृष्ट्वा निकुञ्ज-शयितां
तच्चरितं प्राह शंकराय सखी ॥ (१२)

The companion of Meenakshi now saw her fatigued owing to moving about with heavy bosom and hips and hence lying down in the grove. She went to Siva and narrated Meenakshi's condition to him. (12)

द्वादशाष्टपदी Ashtapadi 12

शंकराभरणरागेण गीयते । आदितालः ।

Raga: Sankarabharana

Tala: Adi

देव विभो महादेव विभो

त्वयि चिरसक्ता पाण्ड्यसुता ॥ (ध्रुवम्)

O the all-pervasive Mahadeva, the Pandya princess is very much attached to you. (Refrain)

कथमपि कतिपय-पदं-अनुचलिता ।

गुरुकुच-जघन-भरेण विवलिता ॥ (१)

She manages to walk a few steps somehow; but owing to the weight of her large bosom and hips, she turns back. (1)

श्वसिति न सौरभ-मिलद्-अलि-भीता ।

न चलति मलय-समीर-विधूता ॥ (२)

Being afraid of bees, she does not inhale good fragrances. Shaken by the breeze from Malaya mountain, she does not move about. (2)

गणयति किमपि मनोरथ-जालम् ।

हसति विनिन्दति विभवं-अवेलम् ॥ (३)

She thinks deeply and gets lost in some web of longing. She laughs off and ridicules the untimely splendour and show. (3)

मुहुरपि कलयति मण्डनं-अमितम् ।

दिशि दिशि किरति दृशं सह-चकितम् ॥ (४)

She frequently decorates herself no end and directs her look in different directions with wonder (in expectation of your arrival). (4)

तिमिरागतमिव तत्रभवन्तम् ।

गायति सूचित-वास-गृहान्तम् ॥ (५)

As darkness sets in, she feels as if you have arrived inside her abode and sings. (5)

भवद्-अभिसार-विलोकन-कुतुकम् ।

सफलयतरलित-चन्द्रिर-कलिकम् ॥ (६)

Like the crescent moon moving restlessly, she is anxiously looking forward to meeting you. (6)

अपचित-मृदुल-रसाल-किसाला ।
रचयति शयनं रतिसुख-लोला ॥ (७)

Desirous of amorous pleasure, she arranges her bed with soft mango buds. (7)

जीवति सा तव पुराकृत-कलया ।
हालास्ये भवद्-अर्पिता-धर-सुधया ॥ (८)

She lives because of the amorous activity exhibited by you earlier in Halasya including enjoyment of nectarine lips. (8)

इति श्रीमत्-परमशिवातिवादिमूर्धन्यस्य सदाशिव-दीक्षितस्य कृतिषु
चतुःषष्टि-लीलासंग्रहे गीतसुन्दरे तृतीयः सर्गः ॥

Thus ends Sarga 3 of GITASUNDARAM of the compendium of the 64 Divine Lilas of Lord Sundareswara composed by SADASIVA DIKSHITA, the chief among Sri Paramasiva's eloquent poets.

चतुर्थः सर्गः Sarga 4

Slokas

अचिरं-अभिसर त्वं प्रीणय प्राण-कान्तां
त्वदधर-मधु-लोला कातरा सा वियोगे ।
चलितुं-अनवकाशा मुद्रिता मोहकोशे
गणित-रजनि-शेषा भृङ्ग-योषेव खिन्ना ॥ (१)

You please your beloved by meeting her without delay. She is agitated owing to separation from you and is crazy for the nectar of your lips. She is lost in a sea of delusion and is unable to walk. She is counting the balance of time of night and is distressed like a female honey-bee. (1)

अपि चिरयसि चेत्त्वं भावजं वा रुजं वा
परिहर परमेश प्राणितुं प्रेयसी ते ।
परिचय-सरसानां सा सखीनां वियोगेऽप्यु-
अनुकलयति तापं किं पुनः प्राण-बन्धोः ॥ (२)

O Parameswara, by delaying your appointment with her, you cause mental and physical distress in her. She is your beloved; you rid her of her disease. She experiences grief even in separation of her sweet female friends; what about separation from the lord of her life. (2)

अद्यैव हन्त कुसुमायुध-जैत्र-यात्रा
विस्तारिता पट-कुटी मकराङ्कितेव ।
आलोक-भीत-सकलारि-कला दशाभिर्-
आबद्ध-रश्मिर्-उदिता हरिणाङ्क-मूर्तिः ॥ (३)

Today the victory procession of Manmatha (the wielder of flower-weapons) is in full-blown condition. The tent of Meenakshi bears the stamp, as it were, of Manmatha. The moon has risen with all its rays fitted with inimical weapons, dreadful to look at. (3)

तपति तनुं हिममानौ
विरह-कृशानौ च दहति बहुभीता ।
अविरलित-बाष्प-पूरं
शोकं-अधीरं वितेने सा ॥ (४)

She experiences heat even in snowy condition. Her body is burnt in the fire of separation. She is very afraid. In her grief and fear, she lets off tears continuously from her eyes. (4)

त्रयोदशाष्टपदी Ashtapadi 13

आहरिरागेण गीयते । झम्पातालः । Raga: Aahari Tala: Jhampa

किं करोमि कथं सहे
विफलित-कठोर-जीविताहम् ॥ (ध्रुवम्)

(Meenakshi says to herself:) What can I do. How to bear this. I am in the grip of wasted and cruel time of life. (Refrain)

अति-परुष-कामशरं-अनुसरति हिमकरे ।
रति-कुतुकं-अपरासु नयति शिति-कन्धरे ॥ (१)

The cool rays of moon, which follow the very harsh arrows of Manmatha and the peacocks induce amorous craving in my inner parts. (1)

अपि तमसि मम वसतिरिव विपिन-कौमुदी ।
गिरिश-मतिरिव बहुल-कुसुम-वन-षट्पदी ॥ (२)

My camp is barely lit by the moon in the forest darkness. The mind of Siva is like the wild bee enjoying many flowers. (2)

अनुशोच्य बहु खेदयति चक्रवाकी ।
नीलकण्ठतयेव नटति केकी ॥ (३)

The chakravaka (ruddy goose) makes me very sad. The peahen with its blue neck (like Nilakantha) dances. (3)

तनुमिव हि शोषयति भूषण-कदम्बम् ।
कलयति च परवशे गिरिशे विडम्बम् ॥ (४)

The variegated ornaments dry up my body as it were and sadden me with consumptive thought of Siva. (4)

सुरलोक-वनिताभिर्-अपि यद्-अनुयातम् ।
भावि शल्यं तदिह मम हृदि निखातम् ॥ (५)

The conduct of heavenly damsels is also like arrow piercing my heart. (5)

अतिविरहि-वपुर्-इदं किमिति धृत-चेतनम् ।
अनुभविष्यति किं नु विमुख वृष-केतनम् ॥ (६)

How is this body, suffering the pangs of separation, still holding the life. Is it further going to suffer from the thoughts of the estranged Siva (with the flag of bull)? (6)

अनुचलित-चन्द्रकलं-अनुवलित-कन्धरम् ।
स्फुरति मम मानसं स्फुरित-मधुराधरम् ॥ (७)

The moon, moving among clouds, (now visible and now invisible) produces throb in my mind and my sweet lips. (7)

मदन-शशि-मलय-गिरि-पवन-वैरस्यम् ।
जित्वा कदा यामि नव्य-हालास्यम् ॥ (८)

When will I overcome the hostility of Manmatha, the moon and the breeze from the Malaya mountain and reach the New Halasyam? (8)

Slokas

देवः पुष्पवने विलास-रसिकः किं हेमनाथारतः
किं वा सार-तरेण भद्र-वनिता-गानेन संमोहितः ।
यद्वा वैश्यसुता-कर-ग्रह-सुखान्नेष्टे निवृत्यै कुतः
सारज्ञः प्रणयी युवा समरसोऽप्यद्यापि नैवागतः ॥ (५)

Is Siva enjoying the moon-lit flower garden, or is he lost in the sweet singing of the beautiful women, or is he unable to come out of the pleasurable clasp of the hand of harlots. The estranged young and charming Siva has not arrived here even now. (5)

अथानुनेतुं शशिखण्ड-चूडं
चिराद्-अलब्धा-वसरां-उपेताम् ।
सखीं विलोक्य प्रियं-अन्यकांता-
वशीकृतं दुष्टं-इवाह गौरी ॥ (६)

Gowri now saw her female companion return alone, unable to find an occasion to fetch Siva (the bearer of crescent moon on head) and spoke to her in a tone as if Siva has been mesmerised by some other woman. (6)

चतुर्दशाष्टपदी Ashtapadi 14

सारङ्गरागेण गीयते । मिश्रच्छाप् तालः । Raga: Saranga Tala: Misrachap

कापि नवललिता वशयति शिवं-अङ्गज-पालिता ॥ (ध्रुवम्)

Some new lass enchants Siva and embraces him. (Refrain)

मदन-मदोदित-वदन-विकासा ।

रतिसुख-लालस-नयन-विलासा ॥ (१)

The new lass has her face brightened with the rise of amorous passion. Her eyes are shining with longing for amorous pleasure. (1)

दरहसित-स्फुरिताधर-बिम्बा ।

तरुणिम-मद-मत्त-वितत-नितम्बा ॥ (२)

Her bimba-fruit-like lips throb with gentle smile. Her youthful posterior reflects her passion. (2)

सरभ-सपरिरम्भ-गुम्फित-पुलका ।

चिर-परिशीलित-नख-दन्त-कलिका ॥ (३)

Her hairs stand erect and dense on passionate embrace. She is like a bud explored for long with nails and teeth. (3)

सकुतुक-समरस-केलि-कलापा ।

कुच-कुम्भ-कौसुम्भ-कलित-विलेपा ॥ (४)

Her ornaments quiver during her passionate sports. She has saffron paste applied on her pot-like bosom. (4)

नव-मदनाहव-संभृत-लीला ।

मणि-कुण्डल-बिम्ब-चुम्बि-कपोला ॥ (५)

She enjoys ever-new passionate sports, during which the ear-rings kiss her cheeks. (5)

काञ्ची-मणि-रणितोचित-मणिता ।

स्मर-समरोद्धत-नटन-विवलिता ॥ (६)

The bells in the girdle around her waist jingle sweetly. She dances prodded by amorous passion. (6)

चल-दलकाहत-कर्ण-शिरीषा ।

दर-मीलितेक्षण-दर्शित-तोषा ॥ (७)

Her flower-like ear-ornament gets struck, as it were, when she moves. She is happy on seeing Siva with semi-shut eyes. (7)

प्राणप्रियासीति कथित-मनोज्ञा ।

हालास्य-पुर-वास-रचित-प्रतिज्ञा ॥ (८)

She is happy that Siva has said to her that she is his life-breath and has vowed that she would live with him in the city of Halasya. (8)

Slokas

कान्तः कन्दुक-खेलद्-अङ्घ्रि-कमल-व्यत्यस्त-नृत्य-क्रमै-

रागः स्वीयं-अपाकरिष्णुरपि हा तिष्ठेत मह्यं कदा ।

औत्सुक्याद्-अनुरञ्जनाद्-अनुपदस्पर्शाद्-अनुप्राप्य मां-

आश्लिष्येद्-अनुलालयेद्-अनुवदेद्-आनन्दयेद्वा कदा ॥ (७)

While playing with a ball, my lover used to move his lotus feet as if it were a dance. Even if he does not accept his fault during play, when will he sit beside me? When will he delight me by embrace, kind sport and loving speech through excessive curiosity, sweet acts and gentle touch while following in my steps? (7)

मन्दो निन्दतु चन्दनाचल-मरुद्-व्यालीव केलीशुकी

कान्तोऽरुन्तुद-वाचं-उच्चरतु हा कामोऽपि भीमायताम् ।

किं वक्ष्यामि कथं कठोर-विरहे संतप्ततया यन्मया

शीतांशुर्-मम जन्म-वंश-गुरुरप्य्-अद्यैव वैरायते ॥ (८)

Let the gentle breeze from the sandalwood mountain trouble me as if it were serpent. Let the sportive parrot pronounce the caustic words of my lover. Ha, even love has become terrible; what to say. When I am roasted in the cruel fire of separation, this moon, who is the guru of the lineage of my birth, exhibits hostility at this time. (8)

अत्रान्तरे पुष्प-वनाभिसारे

सौन्दर्य-अन्यादृशं-आवहन्तीम् ।

कैवर्त-कन्यां चकमे पुरारिर्-

इत्थं सखी प्राह सुमीन-नेत्राम् ॥ (९)

In the meantime Siva (the enemy of Tripuras) was enjoying with the daughter of a fisherman, who has the beauty of a different genre, outside the flower-grove – so said the companion to Meenakshi. (9)

पञ्चदशाष्टपदी । Ashtapadi 15

मुखारिरागेण गीयते । मिश्रच्छाप् तालः । Raga: Mukhari Tala: Misrachap

यतते कुसुमायुध-समरे

मधुर-सुधांशुर्-अधुना ॥ (ध्रुवम्)

In the war waged by Manmatha, the wielder of flower-arrows, the sweet moon (of nectarine rays) is playing its part now. (Refrain)

जित-मणि-मुकुरे स्मित-पुर-रुचिरे कामिनी-गण्ड-तले ।

घटयति वदनं सविलास-मदनं विधुमिव सुधा-मण्डले ॥ (१)

Like the moon in the nectarine region, Siva lays his face with sportive passion on the cheek of the lass, which outshines the gem-studded mirror and is beautiful with a smile. (1)

शितमुख-रचने रमणी-रशने शुकतुण्ड-शिखरोपमे ।

नवनव-मधुरं जित-बिम्बं-अधरं वितरति रति-संभ्रमे ॥ (२)

Siva enjoys the ever-new amorous sport with the sweet tongue, sharp features, the parrot-like nose and the lips, victorious over the bimba fruit, of the lass. (2)

परिचय-पृथुले गुरुकुच-युगले मञ्जुल-मकरीदले ।

सृजति विशङ्कं सरस-नखाङ्कं मणिमिव कनकाचले ॥ (३)

Siva passionately makes nail marks on the twin broad and large breasts and the soft area above (of the lass), as if they are gems on the Meru mountain. (3)

रतिगति-चतुरे रशना-मुखरे खेलति पृथु-जघने ।

परिचित-नलिने यमुना-पुलिने हरिरिव रुचिर-घने ॥ (४)

Siva sports with the skill of a passionate lover in the area of the lass's girdle and the broad hips like Hari on the beautiful banks of river Yamuna with a known maid. (4)

चिकुर-विभागं नयति सरागं लावण्य-पूर-पथम् ।

विलसद्-अकुटिलं सिन्दूर-पटलं रविमिव तिमिर्-आवृतम् ॥ (५)

Siva runs his hand along the enchanting and straight parting of hair, shining with the red lac (Sindur) in the front, as if it were Sun surrounded by black darkness. (5)

स्मर-चाप-तरले भ्रुकुटी-युगले लोचन-गुण-रञ्जिते ।
श्रित-फाल-फलकं मृगमद-तिलकं शरमिव कामयते ॥ (६)

Siva enjoys the beautiful pair of eye-brows resembling the tremulous bow of Manmatha, the pleasing eyes, the large plank-like forehead and the 'Kasturi' tilaka as if they were the arrow of Manmatha. (6)

कुचगिरि-वहने कचभर-नहने मदयति बहु मोदते ।
गायति गीतं रति-सुख-जातं नृत्यति विवशायते ॥ (७)

Siva passionately revels in handling the mountains of breasts and tying of the tresses. He sings amorously and dances involuntarily. (7)

उपवन-सविधे प्रतिकल-विविधे चुम्बन-बन्ध-शते ।
तरलित-चिकुरे तरुणी-निकरे हालास्यपती राजते ॥ (८)

The Lord of Halasya shines in the area close to the grove, sporting merrily in different ways and bound by hundreds of kisses with the lass with curly hair. (8)

Slokas

काञ्ची-चञ्चल-किंकिणी-कलरवैः कर्णामृतं कल्पयेद्-
वेणी-सौरभ-संपदा सहजया घ्राणेप्सितं पूरयेत् ।
भाग्यानाम्-अधिदेवता नयनयोः सैवोपलभ्येत वेत्य्-
आशास्ते स विशङ्कते विवलते त्वां वीक्षते शंकरः ॥ (१०)

While Siva reckons the sweet jingle of the bells of the girdle to be nectar for ears and fulfils his desire for perfume with the natural fragrance of the hair, he looks with hope for the mistress of his good fortune in front of his eyes. He suspects your arrival and cranes his neck to have a good look. (10)

आमोदो रति-कौशले बहुमतिः कन्दर्प-सारस्वते
सौजन्यं मृदु-भाषणे सखि कथं विस्मार्यते मायिना ।
स्थाने धूर्त-शिखामणिः स रमते धन्यासु वन्यासु वा
यातायातदये समान-हृदये चिन्ता दुरन्ता मम ॥ (११)

O friend, while Siva employs his dexterity in the amorous art and mastery in soft speech like Manmatha, how does that great illusionist forget you? However it is to be expected that he being the prince among cheating lovers revels with many lucky girls in the forest. When I notice this during my to-and-fro trips, the anxiety in my heart sees no end. (11)

षोडशाष्टपदी Ashtapadi 16

पुन्नागवरालिरागेण गीयते । रूपकतालः । Raga: Punnavarali Tala: Rupaka

या सुखिता सखि शंभुना

या सुखिता । (ध्रुवम्)

The damsel who revels with Sambhu. (Refrain)

मुकुट-घटित-शशधर-शकलेन ।

न बिभेति सा नवहिम-सलिलेन ॥ (१)

She is not afraid of the crescent moon on his head, or of the icy waters (of the Ganga). (1)

मधुर-समधुरिम-लसद्-अधरेण ।

न जहाति सा मुदं-अलि-निकरेण ॥ (२)

When she enjoys the sweetness of the pleasant experience with her lips, she does not reckon with the glee of the swarm of bees. (2)

सहकार-किसलय-मृदुल-शयेन ।

न दुनोति सा हृदि मधु-समयेन ॥ (३)

When she lies on the agreeable and soft bed of tender shoots, she is not tormented in her heart by the spring season. (3)

दरहास-विकसित-मुखमधुरेण ।

न तनोति सा शुचं-अतनु-शरेण ॥ (४)

When she enjoys the sweetness of Siva's face with gentle smile, she does not suffer grief from the arrows of Manmatha (one without form). (4)

मृगमद-सुरभित-वसनाञ्चलेन ।

न दधाति सा परिभवं-अनिलेन ॥ (५)

With the end of her garment spreading the fragrance of musk, she does not suffer disgrace from breeze. (5)

प्रतिकल-नवनव-शुभ-रचनेन ।

न तनोति सा रुजमपि विजनेन ॥ (६)

While she goes through ever-new auspicious acts accompanied by sweet sounds, she does not suffer sickness from solitude. (6)

सललित-समरस-सुविहरणेन ।
न बिभर्ति सा रुषं-उपचरणेन ॥ (७)

As she goes through the gentle and sweet wanderings (with Siva), she does not experience anger from his approach. (7)

अनुरत-हालास्य-पुर-निलयेन ।
समुपैति सा नवमणि-वलयेन ॥ (८)

She reaches the abode of love in the city of Halasya wearing the new gem-studded bracelet. (8)

इति श्रीमत्-परमशिवातिवादिमूर्धन्यस्य सदाशिव-दीक्षितस्य कृतिषु
चतुःषष्टि-लीलासंग्रहे गीतसुन्दरे चतुर्थः सर्गः ॥

Thus ends Sarga 4 of GITASUNDARAM of the compendium of the 64 Divine Lilas of Lord Sundareswara composed by SADASIVA DIKSHITA, the chief among Sri Paramasiva's eloquent poets.

पञ्चमः सर्गः ॥ Sarga Five

Slokas

न किं ते दाक्षिण्यं पवन न किं-आमोद-समयः
प्रसीद प्राणोऽसि प्रणयिनं-अनुप्रापय मनाक् ।
श्वसन्तं हा हन्तज्वलयसि मनोजाग्रिं-अधुना
जगत्प्राणस्येदं बत मलय-बन्धो किं-उचितम् ॥ (१)

O breeze, don't you have compassion? Is this the time to revel? You are my life-breath; take pity on me. Get my lover, who has quarrelled with me, here in an unhurried manner. As I breathe, you blow up the flame of fire kindled by Manmatha. O relative of Malaya mountains, is this proper on the part of yourself, who are the very life-breath of the universe? (1)

किंचिच्-चलापाङ्ग-निदेश-मात्राल्-
लीलावतीनां कुशलं विधातुः ।
कन्दर्प कुत्र्-आत्मभुवस्-तवापि
संहार-पारुष्यमिदं प्रसक्तम् ॥ (२)

O Manmatha, by a gentle move of sidelong glance, you nourish the well-being of women who sport. Where has that innate quality of yours gone? Please eliminate this cruelty to me, who am love-lorn. (2)

निर्वेद-संकल्प-विकल्प-जालैर्
नीत्वा कथंचिद्-रजनीं प्रभाते ।
स्मरातुरापि प्रणमन्तं-अग्रे
नवागसं शंकरं-आह गौरी ॥ (३)

Having spent the night somehow with varying thoughts of detachment and attraction, Gowri, though smitten by Manmatha, spoke thus to Sankara, who, having committed offence, now prostrated before her in the morning. (3)

आलिप्तं निटिले तव प्रियतमा-सीमन्त-सिन्दूरकं
संक्रांतो नयनाञ्चले नववधू-कर्पूर-वीटी-रसः ।
इन्द्रे कज्जल-कालिमा कलुषवद्-बन्धूक-शोणाधरे
लब्धं सर्व-अभीष्टं-आशु भवता धन्योऽसि मान्योऽसि मे ॥ (४)

On your forehead is stuck the red lac from the parting of hair of your beloved. On the corner of your eyes is the forced application of the juice of betel-leaf with camphor from your beloved. On your lips, red like the bandhuka flower, is the shining black collyrium (from the eyes of your beloved). You have got all that you desired; you are indeed fortunate and an object of honour for me! (4)

सप्तदशाष्टपदी । Ashtapadi 17

मलहरिरागेण गीयते । आदितालः । Raga: Malahari Tala: Adi

साधु पुरहर साधु विषधर
साधितवानसि कामम् ।
तां-उपलालय सोमकलाधर
या तव दिशति ललामम् ॥ (ध्रुवम्)

O vanquisher of Tripuras, holder of poison, well-done! You achieved your desires. O bearer of crescent moon, go and sport with her, who shares her beauty with you. (Refrain)

मृदुपद-रञ्जित-नवलाक्षारस-
संवलितं तव फालम् ।
उदयारुण-रुचिरार्ध-विभासित-
विधिं-अनुसरति सलीलम् ॥ (१)

On your forehead shines the fresh red lac from the tender feet (of your beloved). It is in line with the red coloured rising Sun, shining and sporting. (1)

पृथुल-पयोधर-कुङ्कुम-रस-दृढ
मुद्रितं-उरसि समोहम् ।
कथयति वर्तुल-मण्डल-युगलं
वरतनु-कुच-परिणाहम् ॥ (२)

The firm passionate impression of saffron on your chest is indicative of the circular shape of the two large breasts of your beloved. (2)

एककलावति भवति पुरा शिव
शेखरमात्रं-उदारम् ।
बहुल-नखेन्दु-कलाभिर्-अलंकृतं-
अधुना लसति शरीरम् ॥ (३)

O Siva, a small crescent alone adorned your head earlier. But now your entire body shines with many crescent-like impressions from the nails (of your beloved). (3)

रजनी-जागर-चुम्बन-लालस
कोकनदाधिक-शोणम् ।
लोचन-युगलं तव रति-साहसं-
अनुवदति स्मयमानम् ॥ (४)

Your twin eyes, redder than the red lotus, betray your sport of love attended by wonder and kissing, having kept awake in the night. (4)

विद्रुम-मरकत-मौक्तिक-घटितं
कुङ्कुम-पङ्किल-हारम् ।
उरसि निधाय वृथा वचनैरपि
किरसि सुधारस-सारम् ॥ (५)

By sporting on your chest a necklace studded with corals, emeralds and pearls, shining with saffron paste, you exhibit the sweet nectarine experience you had, with no need for words. (5)

नवनवबन्ध-विशेष-विनोदित-
युवति-शतं तव गात्रम् ।
मृगमद-कुङ्कुम-रजनी-कज्जल-
यावक-विरचित-चित्रम् ॥ (६)

The ever-new and variegated appearance of musk, saffron, collyrium and red lac all over your body betrays your passionate sport with hundreds of damsels. (6)

कैतव-कौशलमपि तव विदितं
तां-उपयाहि समौनम् ।
स्वादुसक्तु-गमित-प्रणयामिव
न गणय मामपि नूनम् ॥ (७)

Your skill in deception is well-known. You quietly go to that same beloved. Do not consider me also certainly as object of love and sweet enjoyment. (7)

तावक-जनमपि तादृश-सुखमपि
किमिति विहाय विषादम् ।
कलयसि हालास्याधिप मा कुरु
पुनर्-अलसासु विवादम् ॥ (८)

Casting aside feeling of dejection, go and enjoy your beloved, wondering as to what kind of person she is and what kind of pleasure it is. O Lord of halasya, do not argue again with a feeble person like me. (8)

Slokas

अङ्गं शृङ्गार-तुङ्गं तरुणिम-विततेर्-अन्तरङ्गा अपाङ्गा
वक्त्रं शीतांशु-मित्रं जयतु मधुकर-श्रेणिका वेणिका ते ।

दक्षो वक्षोज-भारः स्मर-समर-समारंभ-संभावनीयः

कान्ते क्लान्ते सखि त्वं कथमसि विमुखी मान्मथेऽपि प्रपञ्चे ॥ (५)

(The thoughts of the female companion of Gowri ran thus): Your limbs are highly sensuous; your sidelong glance is full of youthful passion; your face is the friend of moon. May your hair, with rows of honey-bees hovering, be victorious. Your heavy bosom is capable of commencing the battle of Manmatha. You are tired of expectations. When your lover like Manmatha has arrived, how are you indifferent? (5)

तदनु स्मृत-विरहां तां विरस-स्वान्तां विषाद-संक्रान्ताम् ।

प्रकटित-पशुपति-चरितामाली मलयध्वजां प्राह ॥ (६)

Now the female companion spoke thus to Malayadhwaaja princess, who was smitten by Manmatha in separation and overcome by dejection and grief and who was familiar with the conduct of Pasupathi (Siva). (6)

यरकलकाम्भोजिरागेण गीयते । आदितालः । Raga: Yarakalakambhoji Tala: Adi

सुन्दरं सोमसुन्दरम् ।

नन्दय सखि शरद्-इन्दु-मुखम् ॥ (ध्रुवम्)

O friend, go and amuse Somasundara, handsome and having the face of autumnal moon.
(Refrain)

अयि शिवं-अनुनय संत्यज कोपम् ।

जनयसि सरसे किमु परितापम् ॥ (१)

Propitiate Siva; cast aside anger; generate pleasure; why do you grieve? (1)

रुचिर-तद्-अङ्गुलि-परिचय-पृथुलम् ।

सफलय सपदि पयोधर-युगलम् ॥ (२)

Render your pair of large breasts fruitful instantly by having Siva move his pleasing fingers on them. (2)

तव मधुराधर-मधुरिम-रसिकम् ।

सकृद्-अवलोकय समरस-कुतुकम् ॥ (३)

Look once at Siva, who enjoys the sweetness of your pleasurable lips and is eager for passionate sport. (3)

विफल-विचार-विषाद-विदूना ।

सीदसि किमिति कलावति दीना ॥ (४)

O artful lady, why do you grieve so piteously, being depressed and sorrowful with fruitless thoughts? (4)

प्रतिवदसि प्रियतमं-उपयातम् ।

तं घटयसि परयुवती-जातम् ॥ (५)

When your lover has arrived here, you blame him for association with another young maiden. (5)

करगतं-अमृतं विकिरसि बाले ।

अहह कुतूहल-कुसुमित-लीले ॥ (६)

O child, who is blossomed in curious sport, you are spilling nectar which has reached your hands.
(6)

अचिरं-उपाश्रय कुवलय-नयने ।

शंकरं-अभिनव-किसलय-शयने ॥ (७)

O lass with lily-like eyes, resort to Sankara without delay in the ever-new bed of tender shoots. (7)

सुगुण-निधे देवि कुरु मम वचनम् ।

स्मर-हालास्याधिप-रतिरस-रचनम् ॥ (८)

O Devi, treasure of good qualities, do as I tell. Revel in passionate sport like Rati with the Lord of Halasya, who is Manmatha incarnate. (8)

Slokas

प्राप्तश्च प्रार्थनीयः सुदति वदति च प्रेमसारानुसारं

वामे कामेषु-भिन्नं वपुर्-अतिमृदुलं पश्य पश्यालिकस्य ।

मानं मौनं च मा गाः सखि सुखय रतौ सत्वरा जित्वरा त्वं

रन्तुर्-भर्तुर्-वधूनां-अभिलषित-सुख-प्रापणः श्लाघनीयः ॥ (७)

O beautiful one, your worshipful lover has arrived; he is apologetic and utters words of love. Look at his body, very tender and assuming different looks in sport. O friend, do not resort to pride and silence. Delight your lover immediately and win him over by your amorous sport. (7)

तस्मिन्-दिनान्त-समये सहसा गिरीशो

दोषा-नुचिन्तन-कषायित-लोचनां ताम् ।

आराद्-उपेत्य विनयेन मुहुः श्वसन्तीं

सत्रीड-नम्र-वदनः स्वयं-इत्युवाच ॥ (८)

At the close of that day, Girisa (Siva) suddenly came near Gowri, whose eyes were tinged red by constantly thinking of (Siva's) offence and who breathed heavily. Siva, whose face was bent down with bashfulness, spoke thus to Gowri. (8)

प्रिये मीननयने

विसृज मयि रोषं-अविचारम् ।
रहसि कृत-दूषणं रमणि मम भूषणं
कलय परिरम्भं-उपहारम् ॥ (ध्रुवम्)

O Meenakshi, my love, cast aside, without further thinking, your anger and my offence committed in solitude. O beautiful one, you are my ornament; give me gift of embrace. (Refrain)

प्रसरतु तव प्रणय-सरसं-अवलोकनं
भजतु जगद्-अमृतरस-सेकम् ।
वचनमपि सप्रेम यदि भवति तावकं
वशयामि मदनं-अतिलोकम् ॥ (१)

Let your sweet loving look fall on me and let the sweet nectar of the environment flow. If your speech also turns loving, I shall bring the Manmatha-ruled world (of experience) under our spell. (1)

तरुणि तव लोचनं न कलय रुषारुणं
दलित-कोकनद-दल-समानम् ।
विविध-रति-साहसैर्-अधिरजनि जागराद्-
अनुरागं-अनुवहतु नूनम् ॥ (२)

O my damsel, do not cast on me your angry eyes, red like the blossomed red lotus leaf. May you bring love through many different amorous acts by keeping awake the whole night. (2)

कलकण्ठ किमिति मयि दोष-परिगणनेन
मुखरयसि मुख-कमल-नालम् ।
स्मर-समर-काहली-कलकल-विजृम्भितं
मणितं-अनुनय मधुर-लीलम् ॥ (३)

O cuckoo of sweet voice, what is this- you are making unpleasant sound from the stem of your lotus face (mouth) by counting my offences. Enact sweet sport producing amorous sounds of murmur like a young woman inspired by Manmatha. (3)

श्वसित-पवनेन परिशीलयसि वेपथुं
विद्रुम-लताङ्गि किं-अधीरम् ।
विषम-रति-रभसेन कुच-लिकुच-ताण्डवं
वियति कल्पय तरल-हारम् ॥ (४)

Why are you trembling in your form, slim like the coral creeper, restlessly with the force of your breath? With different types of amorous sport, you make your breasts, which are like Likucha (bread-fruit) dance and create the appearance of a necklace swaying in space. (4)

प्रतिफलित-ताटङ्क-मणि-किरण-रञ्जितं
न तिरय करेण सुकपोलम् ।
घनसार-वीटिका-कबलं-अतिसौरभं
देहि मम जित-मधुर-जालम् ॥ (५)

Do not conceal with your hand your beautiful cheek, which reflects the gems in your ear-stud, radiating sweet rays. Give me the pack of betel-leaf laced with fragrant camphor, which would outsmart any other sweet snare. (5)

ललित-वलित-ग्रीवं-उन्नमित-वदनं-अयि
मयि किं-अनुचिन्तनं-अपारम् ।
रदनदर-संसर्ग-निर्गलन्-मधुरसं
वितर मधुराधरं-उदारम् ॥ (६)

Why this endless worry with your neck bent lightly and face drooping down? Bestow generously your sweet lips oozing sweet essence to the accompaniment of light bite of teeth. (6)

गजदनुज-कुम्भ-दृत-मुक्ताफलोच्च्वलं
मणिसरं गमय कुच-भारम् ।
अनुयातु शशिकला तारक-समाजमिव
मम करज-रेखानुवारम् ॥ (७)

Get the necklace shining with pearls on to your bosom, large like elephant's temple. Like moon following the cluster of stars, let it come in contact with the lines on my head again and again. (7)

हंसक-झलंझलित-मुखर-पद-पङ्कजं
मम हृदि निधेहि सुकुमारम् ।
स्मर-ताप-शमनाय वर्षतु सुधारसं
हालास्य-कृत-राज्य-भारम् ॥ (८)

Rest on my heart your beautiful lotus feet with the jingling anklet. May it shower the nectarine essence for removal of the pain caused by Manmatha to the Lord of Halasya. (8)

Slokas

यदि च कुपितं चेतो हेतुं विनैव तव प्रिये
प्रहर परुषं वेण्या वाण्या विनिन्द रुषं त्वज ।
अहह दहति क्रूरो मारः प्रयुज्य शरान्-बहून्-
व्यथित-वपुषं वामे भामे कथं समुपेक्षसे ॥ (९)

O beloved, if you remain angry without reason, you let out your wrath through your stream of speech. O beautiful dame, the cruel Manmatha burns me! How are you so indifferent to my body, pierced by the many arrows despatched by him? (9)

दिशि मम दरस्मेरां दृष्टिं दिशेद्-अवलोक्य-मां
त्रिचतुर-पदं प्रत्युद्गच्छेन्-नितम्ब-भरालसा ।
उपगतमपि प्रेमावेशान्-निगूहन-चुम्बन-
प्रथम-वचनैर्-धन्यं कुर्यात्-प्रिये भवती कदा ॥ (१०)

O beloved, when will you direct your vision with gentle smile in my direction? Get up, take three-four steps slowly with your heavy hips, giving some kisses in secret in passionate love and uttering a few first words of love, thus making me fortunate? (10)

अनुनय-विनयाभ्यां प्रापयित्वा प्रसादं
गतवति मधुरेशे मञ्जु सङ्केत-कुङ्जम् ।
तदनु शबर-नेत्रां प्राप्य काचित्-प्रदोषे
चतुरतरं-अवादीद्-रत्नपेटीं दधाना ॥ (११)

As the lord of Madhura left for his pleasure-grove after gratifying Meenakshi with propitiation and humility, the female companion of Meenakshi reached her at the time of dusk and, holding jewel-box in her hands, spoke these very clever words. (11)

विंशाष्टपदी Ashtapadi 20

कल्याणीरागेण गीयते । मिश्रच्छाप तालः । Raga: Kalyani Tala: Misrachap

कान्ते शशिमकुतं-अभिसर ।

कातर-लोचने ॥ (ध्रुवम्)

O damsel with eyes trembling with fear, approach Siva, who has the crescent moon as crown.
(Refrain)

तव हृदया-नुसरण-चतुरं रति-कौशल-गरिम-धुरीणम् ।

वेगवती-तट-कुसुमित-वञ्जुल-कुञ्जे कृत-मृदुगानम् ॥ (१)

Approach him, who is adept in acting in accordance with your heart and expert in all aspects of amorous play and who is singing in the grove of blossomed Vanjula flowers on the banks of river Vegvathi. (1)

नवमणि-काञ्ची-कलरव-बोधित-शुक-कोकिल-परिवारम् ।

प्रतिपदं-अनुनय जघन-स्तन-भर-विघ्नित-गमन-विचारम् ॥ (२)

Follow in every step the flock of parrots and cuckoos, which are taught to sing by the sweet sounds of the jingling bells of your girdle, as you walk slowly, weighed down by your heavy hips and breasts. (2)

अहमहमिकया नवनव-कुसुम-मधूलि-चलद्-अलिगुञ्जे ।

नटति विलोक्य नव-पवनाहत-मञ्जरिका-नवकुञ्जे ॥ (३)

Look at Siva, who dances in the grove, where honey-bees throng in competition to flavour ever-new flowers, brought in clusters by breeze. (3)

कनक-दुकूल-चक्रकित-स्तन-कलश-युगान्तर-लग्नम् ।

मृदु परिवेलय मणिसरं-उपकुरु करकमलेन वलग्नम् ॥ (४)

Your necklace is buried in the cleavage between the two pot-like breasts, covered by the golden upper garment. You gently take it off with your lotus hand and adorn it over the breasts and adjust the waist. (4)

शङ्कित-नवजलद्-आगम-तिमिर-विलोकन-नटित-मयूरम् ।
अयनं-उपाश्रय विविध-पराग-भरालस-मलय-समीरम् ॥ (५)

Walk the path among peacocks, dancing on the sight of darkness on suspicion of arrival of fresh clouds and gentle breeze from the Malaya mountains, carrying abundant pollen dust of different varieties. (5)

नयन-विलास-विनिर्मित-कुवलय-मालिकयैव वनान्तम् ।
भूषय दरहसिताङ्कुर कुसुमैर्-उपसर सखि तव कान्तम् ॥ (६)

O friend, adorn, by the budding flowers of your gentle smile, the grove with rows of blue water-lilies, laid out in a manner pleasing to the eye. Approach your lover. (6)

अवगतमेव सखीभिर्-उदाहर तव पति-समरस-भावम् ।
स्फुरद्-अधरं मुहुर्-उपचित-पुलकं न तिरय भवद्-अनुभावम् ॥ (७)

Please understand your husband's passionate feelings, already known to your friends. Do not conceal your experience of throbbing lips and increasing horripilation. (7)

अनति-विभूषणं-अखिला-वयवं प्रिय-घटनाय तवाङ्गम् ।
कलय विलासिनि वशितानङ्गं हालास्याधिपसङ्गम् ॥ (८)

Wearing not too many ornaments on all your limbs, be ready for pleasurable acts of love with the Lord of Halasya under the spell of Manmatha. (8)

इति श्रीमत्-परमशिवातिवादिमूर्धन्यस्य सदाशिव-दीक्षितस्य कृतिषु
चतुःषष्टि-लीलासंग्रहे गीतसुन्दरे पञ्चमः सर्गः ॥

Thus ends Sarga 5 of GITASUNDARAM of the compendium of the 64 Divine Lilas of Lord Sundareswara composed by SADASIVA DIKSHITA, the chief among Sri Paramasiva's eloquent poets.

Slokas

रन्तुः पुष्पवतीं दिवा दिनमणेर्-भूयः प्रदोषागमे
तामिस्रालि-मिषाद्-अकीर्त्ति-पटली व्याप्नोति सर्वा दिशः ।
किं चेहाभिसरद्-वधूकचमरामोद-प्रिया षट्पद-
श्रेणिर्-नील-सरोज-कानन-धिया व्यग्रा परिक्रामति ॥ (१)

As the sunlight of the day gave way to red coloured dusk, darkness like infamy spreads in all directions. The swarm of honey-bees is actively surrounding the copious hair of the damsel under the mistaken notion of forest of blue lotuses. (1)

तनु-प्रभा-कल्पित-चारु-चित्रकं
सलील-संव्यानमिव स्तनान्तरे ।
निरन्तरायं परिरम्भ-संभ्रमं
कलावतीनां तनुते चिरं तमः ॥ (२)

As the fading light throws up beautiful designs (on the breasts), it also points to the sport of passion in the cleavage between the breasts. The darkness intensifies the wish of tight embrace in women. (2)

घण्टारागेण गीयते । झम्पातालः । Raga: Ghanta Tala: Jhampa

पश्य ललिते शंकर-विलासम् ।

पश्य ललिते ॥ (ध्रुवम्)

O sporting woman, look at the splendour of Siva. (Refrain)

जलद-रुचि-वलभिद्-उपलाकर-घने ।

विलस सखि विद्युदिव मीननयने ॥ (१)

O Meenakshi, friend, sport like lightning amidst dense shining clouds with which Indra plays. (1)

कनकमहि-परिलसित-धातु-निकरे ।

इह निवस मणिरिव सुगन्धि-चिकुरे ॥ (२)

O damsel with abundant shining ornaments of gold and gems, come and live here like jewel in fragrant tuft of hair. (2)

शशि-किरण-विशद-तट-सौध-निकटे ।

इह भव चकोरीव चन्द्र-मकुटे ॥ (३)

Come, become like the chakori bird on the crown of crescent moon (of Siva) on the clear ground near the mansion, flooded with rays of moon. (3)

नलिनी-दला-रचित-मृदुल-शयने ।

इह चर मरालीव मन्द-गमने ॥ (४)

O damsel with gentle gait like swan, come here to the soft bed of lotus leaves. (4)

वनपवन-दरदलित-सुमविताने ।

इह निनद रतिरिव सुललित-गाने ॥ (५)

O damsel who sings sweetly, come and sport here like Rati under the flower canopy, moving gently in the breeze from the grove. (5)

कोमल-तमालदल-कृत-कुटीरे ।

इह जय मयूरीव सुगुणहारे ॥ (६)

O damsel with nice garlands, come and conquer here like peahen in the cottage made of soft leaves of Tamala tree. (6)

अतिरुचिर-नवरत्न-कुट्टिमपदे ।

इह विहर मञ्जीर-शिञ्जित-पदे ॥ (७)

O damsel with feet with anklets jingling, come and move about in the floor inlaid with gorgeous gems of nine varieties. (7)

अतिशयित-हालास्य-स्थल-सद्-उपवने ।

इह रमय शिवमवित-सकल-भुवने ॥ (८)

O damsel, conqueror of all worlds, come and sport with Siva here in the very attractive grove of Halasya. (8)

Slokas

निसर्ग-कच-सौरभ-प्रतिपद-प्रतिष्ठापके

तव प्रियतमे सखि प्रसव-चाप-तापाधिके ।

प्रमर्दित-घनस्तन-स्तबक-लिप्त-कस्तूरिका-

करम्बित-कराम्बुजे न कलय प्रतीपं वृथा ॥ (४)

O friend with hair, the natural fragrance of which has been established conclusively; you have dense heaving breasts and musk enriched by cluster of flowers in your lotus hands. When your lover is tormented by the flower-bow (of Manmatha), do not adopt a disagreeable position in vain. (4)

आलीषु किल दाक्षिण्यात्-केलीशुक-सहायिनी ।

सानन्द-मदना प्राप मीनाक्षी सुन्दरेश्वरम् ॥ (५)

Owing to kindness towards her companions, Meenakshi, who had the parrot for play and who was immersed in happiness wrought by Manmatha, reached Sundareswara. (5)

द्वाविंशाष्टपदी Ashtapadi 22

मध्यमावतीरागेण गीयते । आदितालः । Raga: Madhyamavati Tala: Adi

मधुराधिपतिं परिचित-समरस-भावम् ।

सा ननन्द समवेक्ष्य समाहित-कुसुम-सरासन-भावम् ॥ (ध्रुवम्)

She saw and delighted the Lord of Madhura, whose amour under the spell of Manmatha was visible. (Refrain)

मीनाक्षी सविलास-समागम-समुदित-बहुविध-लीलम् ।

विमल-कलानिधिमिव शरद्-उज्ज्वल-राका-रञ्जन-शीलम् ॥ (१)

Like a treasure of the art of pure love, Meenakshi engaged in the many different types of passionate sport exhibiting the pleasing nature of the shining autumnal full moon. (1)

विशदं-उरःस्थलं-अधिगत-नवमणि-खचित-मनोहर-भूषम् ।

अमृत-पयोनिधि-मध्यभागमिव समणिद्वीप-विशेषम् ॥ (२)

She saw the gem-studded attractive ornament on the chest of Siva like Manidvipa in the ocean of nectar. (2)

गौरी-कुच-भरं-अनुकलयन्तं सरस-कटाक्ष-विहारम् ।

कनक-महीधर-शिखराञ्चितमिव पारिजात-सुमहारम् ॥ (३)

She noticed Siva's passionate sidelong look at the garland of Parijatha flowers, swaying on the large bosom of Gowri as if on the peak of Meru, the golden mountain. (3)

कुङ्कुम-रजसा गलनील-रुचिं विदधतं-उपरि सुदूरम् ।

चलित-कदम्ब-पराग-विधूसरमिव मधुकरं-अनुवारम् ॥ (४)

She saw the saffron paste on the shining black throat (of Siva), visible from a long distance as if honey-bees covered with pollen dust of Kadamba flowers, coming flying in the air. (4)

कलित-कपोल-विकास-दरस्मितं-अनुरत-मदकल-गीतम् ।

प्रेमपूरं-अतिलङ्घित-वेलं बहिरिव मुहुर्-अनुयातम् ॥ (५)

She saw Siva's cheeks blowing out with gentle smile, singing passionate sweet song, full of love, crossing all limits. (5)

सित-सुकुमार-शरीरं-उदञ्चित-विद्रुम-राग-दुकूलम् ।

राजहंसमिव नवयावक-रस-रञ्जित-पक्ष-विलोलम् ॥ (६)

She saw his young white body covered by coral-coloured upper garment as if it were fresh attractive red lac essence on the wings of flamingo bird. (6)

मरकत-वलय-विभूषित-पाटल-कोमल-करयुग-सीमम् ।

वर-तापिञ्छ-स्तबकालंकृत-पल्लव-शरमिव कामम् ॥ (७)

She saw the soft red hued upper ends of the two hands of Siva, decorated with green hued bracelets as if Manmatha's arrow of tender shoots decorated with beautiful cluster of Tamala flowers. (7)

निटिल-विराजित-काश्मीर-तिलकं-अमित-कुतूहल-सान्द्रम् ।

हालास्य-पुरी-सौध-शृङ्ग-मणि-रुचि-रञ्जितमिव चन्द्रम् ॥ (८)

She saw the forehead of Siva, decorated with saffron mark, showing his limitless and abundant joy, as if it were the gem-studded terrace of the mansion in the city of Halasya, soaked in the radiant rays of moon. (8)

Slokas

दरस्मेरापाङ्ग-स्फुरित-मृदु-शोणाधर-दलं

चलत्-कर्णोत्तंसं कुसुम-शयनोपान्तगमने ।

तदानीं मीनाक्ष्याः पति-समरसा-लोक-कुतुकाद्-

उदीतो रोमाञ्चः स्मर-समर-रक्षा-कवचितः ॥ (६)

At that time Meenakshi's hairs stood on end out of joy caused by the passionate look of her husband, as if it were the protective armour in the battle waged by Manmatha. (6)

लीलाशुकं प्रियतमस्य करे विधातुं

सत्रीड-सस्मित-ससाध्वसं-उच्चतायाः ।

तस्या मनोभव-विलास-वशंवदाया

आलीजनैर्-उपगता बहिरेव वृत्तिः ॥ (७)

Full of bashful smile mixed with fear, as she proceeded to lay her sportive parrot in the hands of her lover, her female companions trooped out, sensing her playful mood. (7)

तदनु विजने केली-कुञ्जे सपल्लव-मल्लिका-
कुवलय-दलाकल्पे तल्पे तरङ्गित-वीक्षणाम् ।
सरस-ललित-प्रेम-स्थेम-प्रपञ्चन-कातरां-
अनुकल-नवव्रीडां कान्तां जगाद जगत्पतिः ॥ (८)

In the bed of tender shoots of jasmine and blue lotus leaves in the solitude of the sport garden, the lord of the universe spoke thus to her, who had tremulous eyes showing bashful fear of her passionate and playful lover's display of firmness. (8)

नादनामक्रियारागेण गीयते । आदितालः । Raga: Nadanamakriya Tala: Adi

ललिते सपदि सदाशिवम् ।

समरसं-अनुभव कातरम् ॥ (ध्रुवम्)

O sportive damsel, revel immediately with Sadasiva, who is passionate and yet afraid. (Refrain)

प्रविश यवनिकां निविश ममाङ्के रम्भोरु प्रियसारे ।

मामिव पाणि-स्पर्श-विलोलं तव शुकं-अनुवद धीरे ॥ (१)

O essence of love, courageous one with lovely thighs like the interior of plantain tree, enter the enclosure behind the curtain and sit on my lap. Speak to your parrot, who is anxious like me for the touch of your hand. (1)

विसृज विशृङ्खल-रतिगत-वैभव-विरस-विलज्जित-भेदम् ।

विदलित-शेष-निचोलं-इवार्पित-गुरुकुच-संधि-विषादम् ॥ (२)

Cast aside the impediment due to bashfulness, caused by amorous passion, with the blouse already tearing apart and remove the inconvenience of the close tightness of your large breasts. (2)

मर्दन-चञ्चल-नखकिरणैर्-अवलोक्य कुच-तट-रागम् ।

मदन-मद-द्विपकुम्भ-विजृम्भितमिव सिन्दूर-परागम् ॥ (३)

Enjoy the red colour of the slopes of your breasts being disfigured by nails, as the breasts, huge like the temple of elephant, swell with the passion of love, throwing off the red paste on them. (3)

विनमित वेणिकं-उन्नमिता-ननं-अधरा-स्वाद-विशङ्कम् ।

न गमय नखमुख-घातं-इमं सखि पुनरिव विरहातङ्कम् ॥ (४)

O friend, with hair loosely falling down, face drooping, lips enjoying the sweetness and body scratched with nails, you do not again court the pain of separation. (4)

मृदुल-भुजान्तर-वलयित-कंधर-बहुलित-रागं-अपारे ।

मां-आलिङ्ग्य सुमाशुग-तप्तं स्नपय सुखामृत-सारे ॥ (५)

With your arms round my neck in limitless and variegated amour, embrace me and immerse me, who am hot with attack of the sun of the flower-arrows of Manmatha, in the pleasurable nectarine essence. (5)

रूप-विलोकन-वचनाकर्णन-वदनास्वाद-सरूपम् ।

अनुरञ्जय मां-अतनु-पराजितं-अभिमुख-सरसालापम् ॥ (६)

Delight me by enabling look at form, hearing of sweet words and taste of mouth. I stand defeated by Manmatha (the formless) and look forward to pleasurable talk. (6)

अकृत-श्रुति-पथ-लङ्घनमिव तव नयनाकर्ण-विलासम् ।

अमृत-विलङ्घन-भीरुमिवा-ञ्चसि मुहुर्-अधरावधि-हासम् ॥ (७)

The way your eyes travel upto the ears appears like attempt to transgress the path of Vedas and committing sins. The way your smile is limited by the lips appears like control due to fear of oozing out of nectar. (7)

समरति-परवश-संजीवनमिव मलय-समीर-कुमारम् ।

अनुरत-मणित-विलासैर्-अनुनय नवहालास्य-विहारम् ॥ (८)

The gentle breeze from Malaya mountains appears to enliven the passionate submission of each to the other. Come to the new playhouse of Halasya with passionate and beautiful gestures. (8)

Slokas

आशास्यं मम पूरयेति सरसं संप्रार्थितायास्-तदा

वक्तुं किञ्चिद्-उदञ्चितेऽधरदले मन्दाक्षमग्रं वचः ।

अंसावर्तितं-आननं पुलकितं ताटङ्क-रत्न-प्रभा-

रम्यं गण्डतलं मुहुर्-विवलिता दृष्टिः प्रियस्याधरे ॥ (९)

Meenakshi appeared to coquettishly request for fulfilment of her wishes with a murmur emanating from her lips, with eyes lowered, face slightly turned, hairs on end, with cheeks beautifully reflecting the shine of her gem-studded ear-studs and her vision directed meekly at the lips of her lover. (9)

प्रेम-पूर-परीवाह-कटाक्ष-आविष्कृत्-आशयः ।

शंकरः प्राह मीनाक्षीं साकूतं रन्तुं-इच्छया ॥ (१०)

Sankara, having discovered the wishes of Meenakshi through her sidelong glance overflowing with love, spoke meaningfully to her thus. (10)

चतुर्विंशष्टपदी Ashtapadi 24

नादनामक्रियारागेण गीयते । त्र्यस्र एकतालः । Raga: Nadanamakriya Tala: Tryasra Eka

कलयाधुना मदनाह्वं मीनाक्षि नयनोत्सवम् । (ध्रुवम्)

Meenakshi, now enact the war of Manmatha and the festivity of eyes. (Refrain)

सरस-दृगञ्चलभल्ल-पुरस्कृत-नखार्ध-चन्द्र-प्रकरे ।

विलसति निष्क्रममाण-मनोभव-कुञ्जर-कुम्भ-कुचान्तरे ॥ (१)

Having been gifted with the arrow of the passionate sidelong glance, the half-moon-like scratch of nails shines in the space between the large breasts, looking like elephant's temples, signifying the effect of Manmatha. (1)

शुक-पिक-कोकिल-चन्दिर-मारुत-मधुमाधव-परिवारे ।

दिशि दिशि सज्जित-मधुर-शरासन-सुमशर-विविध-विहारे ॥ (२)

Enjoy in the midst of the parrots and cuckoos, the moon, gentle breeze and honey-bees, with the sweet flower-arrows of Manmatha decorating all directions inviting many types of sport. (2)

मणित-विजृम्भित-काहलि-कलकल-रव-मुखरे रत्यगारे ।

मणि-रशनाकृत-जयघण्टाध्वनि-मिश्रित-हंसक-रणित-भरे ॥ (३)

Revel in the playhouse in the midst of pleasing sounds of jingling bells in the ornaments of young women and crackle of swans mixed with the chime of victory-bells pulled with gem-studded cords. (3)

नवनव-विकसित-रोमाञ्च-कवचित-तदिद्-उपमान-शरीरे ।

वशयति मां-अवशं रति-साहस-तत्व-निरूपण-सुन्दरे ॥ (४)

Your body, covered with the armour of ever-new development of horripilation and appearing like lightning with beauty conveying the intent of amorous passion, enchants me uncontrollably. (4)

अविरल-संगत-सून-शराञ्चित-सरस-रसाल-किसाले ।

विरहि-मनोगत-मर्म-निकृन्त-नक्रकच-धुरंधर-शीले ॥ (५)

In the tender foliage of mango leaves indicating the close deployment of the flower-arrows of Manmatha), you show your mastery in attacking the painful spots of grief of separation and catching like a crocodile. (5)

दृढ-परिरम्भण-चुम्बन-ताडन-कारित-घर्मज-शीकरे ।
मधुरिम-भरित-शरास-विलास-कन्दलितास्य-निशाकरे ॥ (६)

Enjoy cooling down of the heat through tight embrace, kisses, tapping by hands etc. and amorous play of Manmatha's bow full of sweetness and small talk in the night. (6)

मलय-समीरण-चञ्चल-कुन्तल-मधुपावृत-मुख-पङ्कजे ।
त्रिजगद्-अहंकृति-जलनिधि-शोषण-मण्डन-मण्डित-कुम्भजे ॥ (७)

O damsel, sport with hair swaying in the breeze from Malaya mountains, lotus face surrounded by honey-bees and pot-like huge breasts capable of drying up the ocean of pride of all three worlds. (7)

विजयरमा-प्रथमागम-मङ्गल-वाद्यक-वादन-संभ्रमे ।
नवरस-भरित-विलास-समेधित-नवहालस्य-गृहोत्तमे ॥ (८)

Revel in the midst of festivities of playing of auspicious musical instruments indicating first arrival of Vijayalakshmi and in sport filled with nine Rasas (emotions) in the finest mansion in the new Halasya. (8)

Slokas

प्रत्यङ्गं स्पृशतः करौ नियमितौ यद्-बाहुमूले तथा
स्थानाद्-उच्चलतो यद्-ऊरु-घटनं श्रोणी-तटेनाहतम् ।
वक्षोजात-वली-तरङ्ग-जघनाभोग-श्रियं पश्यतो
दष्टोऽयं मधुराधरोऽस्य तदिदं शृङ्गार-वीरायितम् ॥ (११)

The hands touching every limb being controlled at the shoulder level; the rise of thighs attacked by the slope of the hips; the breasts, the fold below and the loins being drunk by look, and her sweet lips being bitten- all this aggression was there in the amorous play. (11)

तत्तद्-भाव-कला-विलासकतया कामः कृतार्थस्-तयोर्-
उन्मृष्ट-श्रमवारि-शीकरतया धन्योऽस्तु मन्दानिलः ।
दत्तान्योन्य-जयश्रियोः समरति-प्रोत्साहन-प्रौढयोर्-
गौरीशंकर-मौलिचन्द्रकलयोर्-भाग्यं तदन्यादृशम् ॥ (१२)

Manmatha felt fulfilled by the art of passionate love of Gowri and Sankara. Let the gentle breeze be fulfilled by cooling down the perspiration of love. With each providing victory to the other and each encouraging passionate sport, the good fortune of Gowri and Sankara with crescent moon on head is unparalleled. (12)

इति श्रीमत्-परमशिवातिवादिमूर्धन्यस्य सदाशिव-दीक्षितस्य कृतिषु
चतुःषष्टि-लीलासंग्रहे गीतसुन्दरे षष्ठः सर्गः ॥

Thus ends Sarga 6 of GITASUNDARAM of the compendium of the 64 Divine Lilas
of Lord Sundaeswara composed by SADASIVA DIKSHITA, the chief among Sri
Paramasiva's eloquent poets.

॥ समाप्तम् गीतसुन्दरम् ॥

॥ शिवार्पणमस्तु ॥